TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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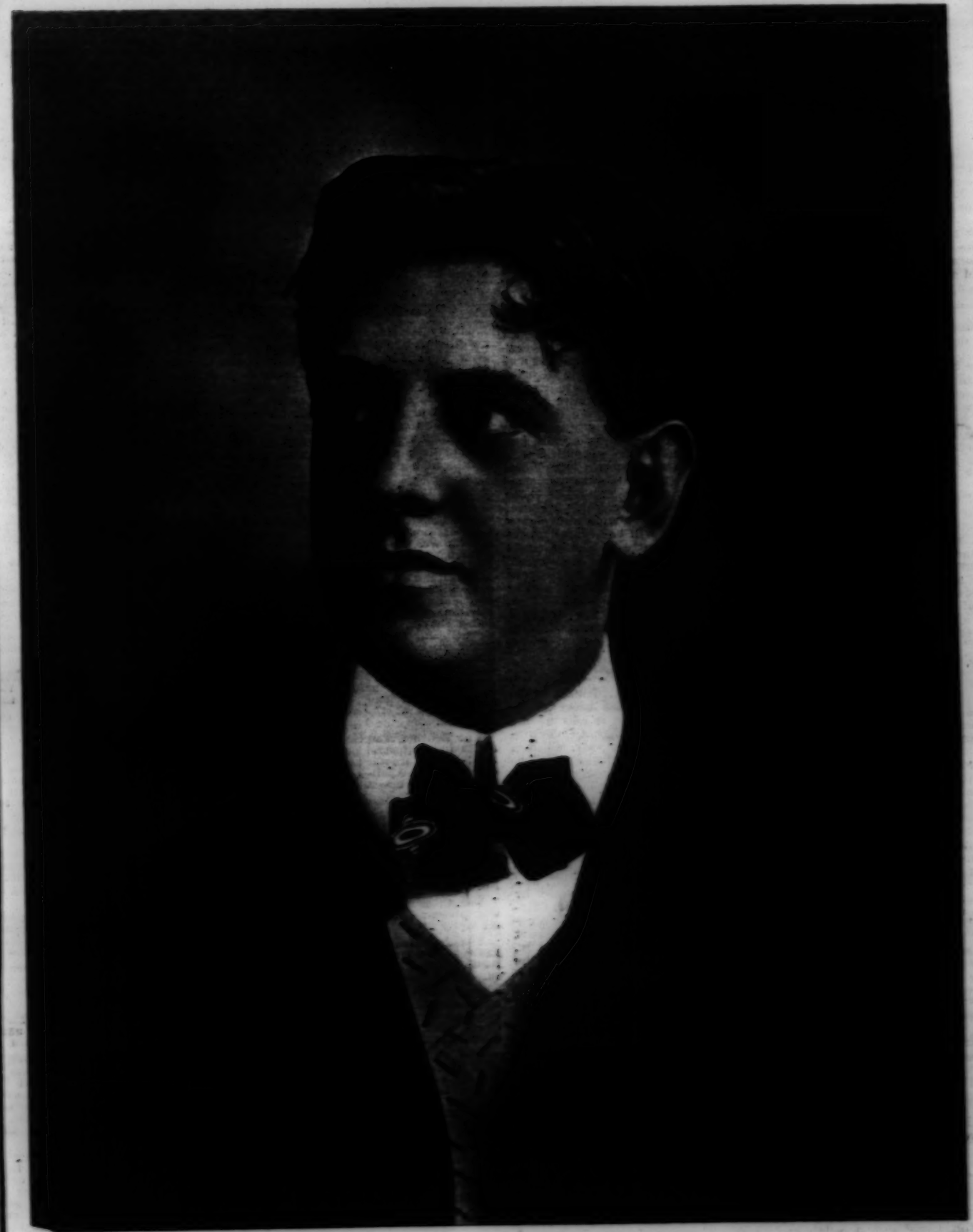

Photo by Bell, Memphis.

DE WITT CLINTON

ELEPHANTS' REST,
Madison Square Garden, Afternoon.

A long-necked Dodo bird put its head impertinently over the edge of the box.

"To the pines!" I whispered merrily; "to the pine sawdust!" It fluttered slightly, and I offered it a peanut.

It backed away awkwardly. These circus birds have their limitations. Their beaks are papier maché and are jointless. They can't open them to take anything, even if you offered them a hundred dollar bill on the end of a hat-pin.

The rubber-necked Dodo bird and the rooster clown were the two most intelligent of the bunch. I know this isn't saying much.

The clown in evening dress, who tripped every five minutes, was as funny as the fifth plume on a hearse. The one in female togs was pathetic.

Question: Why is it that the circus clowns get worse every year and the circus horses get better? Some of the performing horses that sun-around about the ring had good, broad backs that you could play ping-pong over.

Ah! how I missed the merry voices of the seal orchestra! And the deep, soulful eyes of the whirling dervish!

It is a terrible thing to be handicapped with consistency in one's dramatic affiliations. Where are they to-night? I mused. Where does the dervish wander? Where are those beautiful blubby seals, with their blubbering voices?

Of course, there were the Peerless Potters. The Potters hoist themselves up in the air and do all but fly. One of them is a business-like blond girl with a steady eye and muscles like a 'varsity man.

I wondered how she would be if you met her off the wire and on the level, so to speak. Usually trapeze families smile down at the audience as they swing by their toes.

But the Potters cut out the smiles, and are thoroughly in earnest. They know they're peerless, and there is no joke about it.

There was a Brooklyn Matinee Girl with me, and she gasped as one of the Potter girls fell into the net. Then four of the Potter boys precipitated themselves into the net beside her.

"They're all falling now!" said the B. M. G., "so she won't feel bad about it! Isn't it lovely of them!"

Diavolo, the Wonder, comes out of the dressing-room far down at the Fourth Avenue end of the Garden. You see it wears a rain coat over a suit of Mephisto red.

But it's all no use, so vague, so shadowy, so far off! Diavolo should go round the ring in a hansom cab, or a sedan chair, or something, so one could see what he looks like.

The looping of the loop occurs with such a whiz that it's all over before the first thrills of anticipation are finished. You see a streak of something red, and you hear something as though a seam were ripping somewhere, and it's all over.

Here is another chance for a trip around the ring, distributing smiles and acquiring a reputation as a Matinee Idol. As it is, Diavolo's personality is wrapped in mystery.

He may be as handsome as a Hackett, or have moody pools of eyes like Faversham; but we up at the other end of the Garden couldn't even hazard a guess, even with strong field glasses on him.

The distance somehow reminded me of a steeplechase course where the horses used to disappear behind a hill, from which they would emerge with positions changed and your money gone forever, or else be coming toward you with a whoop.

While the horses were behind that hill the strain on people who had five dollars on the race was something terrific.

Just to relieve the situation, I said one day to a strange man who happened to stand beside me, "That's a terrible hill!"

"I guess it is a terrible hill," he answered, wiping the cold sweat from his brow with the brim of his straw hat. "You could cut a horse's throat behind that hill!"

That's the way it is with Diavolo's daring, desperate dash around the loop. It's too much up stage, off in the Great Somewhere, like a shooting star—and of course we matinee girls gave him an encore and wanted him to do it all over again.

The circus brings out all the Spring hats in a glad, mad whirl of color. You see we don't have to take 'em off at the circus, and so Madison Square Garden has fairly bloomed with millinery since the first night of the show.

We never can be thankful enough for the circus, which comes in the Spring, and to which every one goes nowadays. When it fails to please us we may know that we are getting cranky and crabbed.

The Spring is the season in which this Garden is in blossom. It is true there are horse shows, food shows, ham shows, dog shows, at other times, but it is the Spring that brings us the circus, the Buffalo Bill, mammoth aggregation, and now we are promised the Indian Congress from the Buffalo Exposition, with Geronimo and other fierce old chiefs with medals hung all over their chests and very little else in the way of clothes.

They're not pretty to look at, but the way in which they ride and the sure-enough manner in which they yell is the savagest thing you can see outside of a Yale-Princeton football game.

These old chiefs, like captured lions, going through their paces to make an American holiday, are about the most picturesque and most pathetic people in the world just now.

Through the feathers and the paint and the dirt and the tawdry medals the Government has hung upon them, plentiful as the beads for which we first bought their lands, we can see their fierce appreciation of the situation.

Whether they feel it in their hearts, who knows? But it is written in their grim, unsmiling faces. I never see one of these whooping bands of painted savages, so absolutely untheatric, no matter how long they may travel with a show, without revelling in the possibility that they might suddenly break loose and make us all fly for our lives.

Imagine having an Indian come in to take tea with you! Would you be afraid? I wasn't, a bit. But this was a society Indian in a dinner coat who has knocked about New York so long that he's learned all our curves, and knows just enough to work the low bass guttural stop in his voice when he sings a crooning Indian love song and gives indications of his savage nature by refusing to take sugar or cream.

I asked him if he'd please whoop just once for me in an undertone; but he gave a slow, sad, savage smile and told me to go 'way back and sit down.

Rather up-to-date for an Indian, wasn't it? What?

THE MATINEE GIRL.

A UNIQUE THEATRE.

The new Willis Wood Theatre, now in course of construction at Kansas City, Mo., when completed will in several respects be unlike any other playhouse in the country. The architect, Louis Curtis, has designed the theatre to some extent after those in Europe. The most desirable seats in the house will be those in the balcony, and it is thought that the fashionable element of Kansas City playgoers will occupy this portion of the theatre. The balcony will be reached by both staircases and inclined planes, and the boxes will be connected by a system of inclined planes also that will enable persons desiring to go from one box to another to do so without passing through the auditorium proper. The family circle will be almost as desirable as the balcony, being furnished as well, reached through the main entrance, and the seats all being reserved. The front of the balcony will be devoted to loges, as in the New York Theatre in this city. The decoration scheme is that of the Augustan period of the Roman Empire, and it is expected to surpass in beauty and originality of design and execution any theatre in Kansas City. The walls of the theatre are curved and merge into the ceiling something in the order of the shape of an egg, there being no visible joining place. This idea will not only lend beauty to be found in graceful arches, but will, it is thought, make the acoustics well nigh perfect. There are to be two box-offices, at one of which tickets for future performances may be bought, and at the other those for the one to be given on the day of purchase. The lobby will be thirty feet wide and eighty feet in length, and there will be several foyers in the interior of the theatre of almost equal dimensions, while smoking rooms and ladies' parlors are other conveniences that will appeal to the audiences during the intermissions. The stage dimensions are forty by one hundred feet, and twenty-four dressing-rooms are included in the plans. The theatre is to be practically fireproof.

DE WITT CLINTON.

The first page of this week's Museum is devoted to a reproduction from the latest photograph of De Witt Clinton, who is now at the head of his own company, playing an indefinite engagement at Memphis, Tenn. Mr. Clinton has established himself as one of the most energetic actor-managers in the country, and his latest enterprise is said to be drawing crowded houses nightly. Surrounded with an excellent company, playing only the best obtainable royalty plays, with careful attention to settings, his success is reported to be greater than that ever enjoyed by any stock company in Memphis. Mr. Clinton's recent production of his own play, A King for a Day, made a hit, and its scenery has not often been surpassed by that of more pretentious companies. Mr. Clinton not only wrote the play, designed the scenery, costumes and effects, but also wrote part of the incidental music, staged it personally, and won high praise for his origination of the leading role. So pronounced has been the success of A King for a Day that Mr. Clinton says he has almost decided to put it on the road next season, starring jointly with his wife, Edna Ellinore. The play is a romantic comedy in four acts and eight scenes, that are laid in the West Indies. The action occurs during the reign of Louis XIV of France, and the play is romantic and exciting in theme.

NEW PLAY PRODUCED BY AMATEURS.

In the Days of Noah, a tragedy in four acts by Cornelia M. Parsons, was produced by amateurs for the benefit of the Good Citizenship League of Flushing, L. I., in the League's new building at that place last Monday evening.

As the title suggests, the play is of a historical nature and is founded upon Biblical literature. It opens with a scene between Methuselah and Cain. The second scene is devoted to the prophecy regarding the Flood by Noah, that is scoffed at by his hearers. A love interest is furnished through the affection of Shem, Noah's son, for Layelah, a blind girl. The last two acts are devoted to the narrative of the Flood itself, and the play ends with the promise of God, given on Mount Ararat, that the world would not again be visited by a like calamity. The acting won praise from a large audience, and the scenery, painted by Mary E. Walker, was thoroughly satisfying. George Paxton directed the production and should be accorded credit for the smoothness of the performance.

En route next season—THEATRE CLUBMAN.

STUART ROBSON SPEAKS TO STUDENTS.

Stuart Robson addressed the students of the Chicago Musical and Dramatic College on the afternoon of April 8 upon various matters of interest to them as embryo players. He spoke with particular emphasis about the dignity of the actor's calling, and said that he believed the stage to be capable of exerting greater good than the pulpit.

"The difficulty is," said Mr. Robson, "that some clergymen confound the stage of Jefferson and Irving and their fellows with the disreputable stage, and so condemn us all. You might as well condemn the printing press because it sometimes strikes off bad books; or condemn the pulpit because a minister or a deacon sometimes falls into evil ways.

"Pure, wholesome plays, and players of clean, moral lives are as great a factor for good as all the creeds and all the churches. Forty years ago I was banished from Delaware because I was a player; nearly fifty years ago I was arrested in the university city of New Haven because I could not pay a license of $20, my night's receipts being but $15, and I was kept in jail two days, when the late Noah Porter, President of Yale, who was then beginning to see the light, made up the $5 difference, and I was released from prison."

HARRY CORSON CLARKE'S TOUR.

Harry Corson Clarke, supported by a newly organized company, will begin a Spring starring tour at the Columbia Theatre, Washington, D. C., on April 28. The opening bill will be What Happened to Jones, in which play Mr. Clarke starred for three seasons, and it will be followed by a round of comedies, including What Did Tomkins Do, which was Mr. Clarke's vehicle last season.

Jack and Maud Allison have been especially engaged by Mr. Clarke to play their old roles of the Bishop and Helma in the revival of What Happened to Jones, and Florence Robinson has been secured to play Mrs. Goodly.

Among the players engaged for the entire season are Lottie Alter, Jack Westley, Louise Bryant, Mary Karr, and Lucia F. Huxford. Thomas Phillips, recently stage-manager for Grace George, will occupy the same position with Mr. Clarke's company.

ADELAIDE THURSTON'S NEW PLAY.

The Adelaide Thurston company, under the management of Frank J. and Claxton Wilstach, closed its season in Sweet Clover last Saturday night at Easton, Pa., and came to New York to begin rehearsals in the new play especially written for Miss Thurston by Pauline Phelps and Marion Short, entitled At Cozy Corners. The company will open a Spring tour of six weeks in the new play at Mahanoy City, Pa., on April 21. Among those who will appear in Miss Thurston's support are Sadie Stringham, Eleanor Sheldon, Minnie M. Allen, Lillian Wood, Alice Read, Francis X. Hope, and Fred G. Hearn. The production will be staged by Frederick Paulding. Gates and Morange are painting the scenery.

A MAGICIAN'S LIBRARY.

Harry Kellar, the magician, last week made an offer of $2,000 to Dr. Saram R. Ellison, of New York, for his collection of books on conjuring and magic. This library is considered the finest of its kind in the country, and it represents many years of search and labor on the part of its owner. Mr. Kellar wrote further that if not for sale he will be glad to aid Dr. Ellison in enlarging and enriching it by adding to it such books as he may be able to obtain in his travels.

AMATEUR NOTES.

The Courtship of Miles Standish, a dramatization of Longfellow's poem, by Mrs. Grace E. Mason, was presented at the First Presbyterian Church, Newark, N. J., on March 31 and was well received by a large audience. The cast: Miles Standish, J. Woodman Babbitt; John Alden, T. Luther Woolhouse; Priscilla Mullins, Hattie Bambridge; the Elder, Edgar Cobb; five Puritan maidens, Mabel Benzel, Bruce Bassel, Daisy Driver, Mamie Rommel, Lula Shackelford; Councilmen, F. Buckalew, A. K. Douglas, Alexander M. Nichols, and Robert Douglas; an Indian, Arlington Bassel; Messenger, David Henderson.

The dramatic association of the Polytechnic Preparatory School, Brooklyn, will present The Three Hats at the Athenæum in that city on April 18.

The Booth Dramatic Society, of Brooklyn, will assist in a minstrel performance, to be given by St. Peter's Catholic Library Association in Academy Hall on April 18. The Booth players will appear in the one-act sketch, Difficulties.

The Munro Dramatic, Musical and Literary Association presented The Broken Hearted Club and Clouds at the Germania Club Theatre, Brooklyn, last Thursday evening.

The Junior Dramatic Society of Brooklyn will give its second performance at the Athenæum on May 2. The Happy Pair and Loi on Paris Francaise will be offered.

The Cromwell Dramatic Society, of Brooklyn, will present Dalton's Dilemma at the Athenæum on April 28.

The Jefferson Dramatic Society, of Brooklyn, has added a curtain-raiser, Mrs. Willis' Will, to its initial bill to be given at Corse Payton's Fulton Street Theatre on April 22.

The New York University Chapter of the Phi Gamma Delta Fraternity will present a new three-act comedy, written for them by E. Maud Crane, entitled A Regular Flirt, at Carnegie Lyceum, April 15.

The Cathedral Dramatic Club gave a very good performance of William Gillette's farcical comedy adaptation, Because She Loved Him So, at the Lexington Opera House on April 1. In the cast were John McCullough, James G. Wallace, Jr., Raymond Perez, Frank E. McDermott, Phillip McGuire, Joseph L. Coppinger, Arthur C. Kerwin, Edward F. Beswick, Mary Agnes Dolan, Gertrude A. Walsh, Mary H. Quinn, Jeannette Morgan, Teresa Hunt, Kathryn Wall, and Anna C. Hoeshan.

"Easter in Roumania," an entertainment illustrating phases of peasant life in Roumania, was given by Mr. and Mrs. Frederic S. Goodwin last Wednesday evening at Berkeley Lyceum.

Ina Isabelle Milward, a pupil of Clayton D. Gilbert, gave a post-graduate recital in the Johnson School of Music, Oratory and Dramatic Art, at Minneapolis, Minn., yesterday (Monday) evening, that was largely attended. She read Stephen Phillips' tragedy, Paola and Francesca, assisted by Charles Swenson, tenor, and Louis Bunting, violinist. Virginia T. Jannan, also a pupil of Mr. Gilbert, read When Valmond Came to Pontiac, by Gilbert Parker, the Monday preceding, and met with considerable success.

Dalettres, one of the oldest established houses of Paris, manufacturers of the famous perfume, Amaryllis Du Japon, are now placing on this market their most redolent, exquisite and delicate high-grade handkerchief perfumes and toilet soaps. Ask your dealer for Dalettres.**

GOSSIP OF THE TOWN.

Ignaz J. Paderewski went to Albany last week in an endeavor to secure executive clemency from Governor Odell for Anton Werner, a countryman of his, convicted of murder and now serving a life sentence. The Governor has not yet acted upon the appeal.

Gustav Kerker, who is staging A Chinese Honeymoon, shortly to be produced here, was summoned to London last week by the serious illness of his wife.

Frederick Belasco, the San Francisco manager, is in the city with his partner, Mark Thall. After completing some business arrangements here they will return to San Francisco.

Joseph G. Rhode, manager of the Rhode Opera House, at Kenosha, Wis., has issued a little booklet, that he is sending to various managers, in which are set forth a number of reasons why the town is a desirable one to book. The reasons are substantiated by pictures that seem to be proof of the town's prosperity.

A son was born to Mr. and Mrs. J. J. Rosenthal (Kathryn Osterman), at Toledo, O., on April 7.

Friends of Jean de Reszke in Paris have subscribed three million francs toward building a small opera house in the neighborhood of the Arc de Etoile, which he is to manage. In connection with the opera house there will be a conservatory of singing and acting.

Scott Craven, late of the Notre Dame company, has been engaged for Mrs. Patrick Campbell's company.

Sadie Crawford, who recently played a minor role in The Village Postmaster, was taken to Bellevue Hospital last week by her brother, to be examined as to her sanity.

Anabelle Whitford took a theatre party of forty-six children, members of The Beauty and the Beast company, to a performance of Forepaugh and Sells' Circus at Madison Square Garden last Monday afternoon.

Edith Hutchins, formerly prima donna of the King Dodo (Western) company, has succeeded Ruth White as prima donna of The Explorers. She opened with that company on April 3, in Omaha.

The receipts of the Grau Opera company in Chicago during the two weeks' season just ended are said to have amounted to $130,000.

Edwin Stevens, of the Empire Theatre Stock company, has decided to return to comic opera, in which line of work he made many brilliant successes in seasons past. He signed a contract last week to sing the role of the Emperor in the coming production of The Chinese Honeymoon. Thomas Q. Seabrooke also signed last week for the same company.

Harry Girard, recently organist of Calvary Episcopal Church, replaced Van Rensselaer Wheeler as Captain Dick Belleville in Dolly Varden at the Herald Square Theatre last Wednesday evening, and will continue in the part for the rest of the season.

Elizabeth Marbury, Hilda Spong, and Maud Hoffman were passengers for London on the *St. Louis*, sailing last Wednesday.

Anna Held has practically decided to play a Summer engagement in Chicago, and in September to sail for Paris. She will probably remain abroad all of next season.

Lewis J. Gordan has succeeded McClay Lambert as advance agent of Courtenay Morgan in East Lynne. Mr. Lambert has joined the business staff of the Ringling Brothers.

The reports printed in a number of Western newspapers that Augusta True, leading woman with Daniel Sully, will leave the stage to become a teacher in the Philippines, are unfounded. Miss True's sister sailed for Manila last month, and the mistake came about in that way. Miss True will continue in The Parish Priest next season, and she will originate the leading female role in the new play now being written for Mr. Sully.

Will C. Murphey, of the *Daily Courier*, of Camden, N. J., and correspondent of THE MIRROR at that place, has completed for Manager M. W. Taylor, of the Camden Theatre, a melodrama entitled Why Women Sin. The play deals with New York society life and has been highly commended by several managers who have read it. Mr. Taylor will produce it about the first of September.

Pauline Baxter, a protege of the late Frank Mayo, has recovered from nervous prostration. Miss Baxter's work in the profession is well known to many, who will be glad to learn of her recovery.

Lulu Glaser was slightly hurt last Thursday night in a cab accident. The vehicle in which she was riding was overturned, through the carelessness of the driver in running too close to an excavation, and Miss Glaser was thrown violently against the cab window. Except for a few slight bruises, however, she was uninjured.

George Hurst emphatically denied the report, circulated last week, that he intends to build a theatre and hotel at the Grand Circle.

George L. Cox will close a long and successful engagement with The Minister's Son company on April 12.

Lillian C. Maynard, who has successfully played the role of Iona Brougham in A Day and a Night during the past two seasons, closed her engagement with that company on March 29, and will soon leave for Europe to spend the Summer.

L. A. Wagenhals and E. Kemper, partners in the managerial firm of Wagenhals and Kemper, returned to New York from Europe on the *Deutschland* last Wednesday. They have been studying the theatrical situation in England with a view to sending some of their productions there.

Mildred Claire appeared in the role of Lord Jocelyn in The Sleeping Beauty and the Beast at the Broadway Theatre last week in place of Florence Hangler, who was ill.

The plan to produce 'Way Down East in the principal cities of Australia was given up last week, and all contracts were cancelled by cable.

Bertha Creighton will make a starring tour next season under the management of Joffus and Company. The name of the play in which she will appear has not yet been made public.

Walter N. Lawrence, for six years business-manager of the Lyceum Theatre and general representative for Daniel Frohman, has sent in his resignation, to take effect at the close of the present season. Mr. Lawrence will remain in the theatrical business, but he has not yet sufficiently formulated his plans to make them public.

The Hudson Realty Company has filed plans with the Building Bureau for a three-story theatre building of brick and limestone to be erected at the corner of Seventh Avenue and 126th Street. The seating capacity will be nearly two thousand and the estimated cost of the building is $122,000.

Margaret Gordon, of the Alice of Old Vincennes company, met with a painful accident to her foot last Wednesday, in Buffalo, and was unable to play the rest of the week. Rachelle Renard, of Robert McWade's Rip Van Winkle company, was invited to take Miss Gordon's place in the cast. She received the part at eleven o'clock on Thursday morning and played it that night to the satisfaction of the management. Owing to the fact that Mr. McWade's company was laying off for the week Miss Renard was able to continue in the role until Miss Gordon's recovery.

Amelia Bingham has announced that she will have five companies on the road next season, of which two will appear in The Climbers, two in A Modern Magdalen and one in Lady Margaret.

Peerless Night, successful as The Telephone Girl.**

IN OTHER CITIES.

SAN FRANCISCO.

The Columbia, week ending 6, was well patronized, with The Christian as the attraction. Edward Morgan gave a fine performance of John Storm.

At the California the Al. G. Field Greater Minstrels gave an excellent performance of its kind to excellent business week ending 6.

The third week of the Alcazar co. was devoted to Martha Morton's four-act comedy, Brother John. Business was large.

The third and last week of The Serenade at the Tivoli, week ending 6, was almost as well patronized as the first.

Melbourne MacDowell, with Florence Stone and the Grand Opera House Stock co., in Theodora, gave excellent performances to full houses week ending 6.

The third and last week of Little Christopher at Fischer's was largely attended March 31-6.

At the Central a four-act comedy drama, The Sleeping City, entertained good houses week ending 6.

When Hearts Are Young, written by Charles Francis Bryant, the play producer and stage-manager of the Alcazar, in collaboration with Mrs. Lottie Day Coleman, a playwright hailing from Sierra County, and a popular magazine contributor, is the name of a new play to be seen soon at the Alcazar. Mr. Bryant has had a deal of experience in producing and staging plays. He is therefore in a position to "guess about right" in feeling what the public wants. When Hearts Are Young is a play having, it is said, everything in its favor. It is thought to be well fitted to the capacities of the Alcazar Stock co., and, so far as practicable, to the ascertained requirements of Alcazarens. It will be carefully staged and is now in rehearsal.

At Stanford University, March 27, the junior farce, Pinetopia, presented by students of the class of 1903, drew one of the largest audiences ever seen in Assembly Hall. The cast was composed entirely of students. The acting was extremely clever. Waldemar Young and Claire Steele, who took the leading parts, showed considerable histrionic ability. The farce was replete with local hits that kept the audience in continual merriment. The plot of the farce centered around the actions of Alfred Martino, a Stanford student, who falls asleep in 1903 and does not awake until one thousand years later. He then falls in love with a girl who is a descendant of a co-ed whom he had wooed in 1903. In this affair he has a rival in Pitota, the Prince of Tahita, who comes from his home to the university every day in an air ship.

The California Camera Club gave a good entertainment March 27 at the Academy of Sciences Building before an enthusiastic audience.

As one of the steps taken in Cincinnati March 26 to form a Chorus Girls' Protective Association of America, eighteen chorus girls of Fischer's Theatre have organized a like union, covering San Francisco here and its vicinity. Fanny French is the leader of the organization. The following are officers of the union: President, Fanny French; vice-president, Lucille Miller; secretary, ——; second vice-president, Josie Williams; sergeant-at-arms, Dorothy Bates. Gladys Turner, Stella Hilliard, ——, and Edith Whitely are the Executive Committee. At the suggestion of Stella Hilliard it was heard. At the suggestion of Stella Hilliard it was unanimously voted that a ring set with seven diamonds be the badge of the union.

The Supervisors' Judiciary Committee decided March 28 to report in favor of a new bill posting ordinance limiting the height of advertising fences that may hereafter be built to ten feet. The ordinance is not intended to apply to fences already built. In connection with this decision L. D. Owens, a local bill poster, said that since the passage of the old ordinance, which was recently declared invalid, only one twenty-foot fence had been erected in order to test the ordinance. Owens said, furthermore, that the improvement in property was lessening the number of twenty-foot fences already in existence to a marked degree, and that he had not agreed to put up any fences exceeding ten feet in height, but objected to being compelled to take down twenty-foot fences already up.

Before a large audience at Cooper Medical Hall March 28 Dr. Stanley Stillman delivered an interesting and instructive lecture on "Overwork."

Marie Wilson, one of the original Floradora sextette, who in private life is Mrs. H. B. Winnett, arrived here with her husband March 29, en route to the Orient, and sailed April 8 for China and Japan on a several months' tour devoted to recreation.

Three song recitals were given to large audiences at Sherman, Clay and Co.'s Hall April 1, 3 and 5 by Max and Julia Heinrich.

The Junior Choir and Choral Society of St. Dominic's Church gave a creditable production of The Bohemian Girl at the Alhambra 1 before a packed house.

Members of the faculty of the student body at Stanford University are preparing for a performance of Sophocles' Antigone, the Greek tragedy. It will be accompanied by Mendelssohn's music and is to be given about the middle of April. Messrs. Fairclough and Murray, professors of the Greek department, will have charge of the performance.

The San Francisco Press Club entertained its friends at its ball 1. Those taking part in the programme, which was very interesting, were the Hawaiian Serenaders, in native songs; Frank Lincoln, the comedian and impersonator from the Orpheum; Little Gladys Montagna, the clever singer and dancer from the late Brownies co.; Kathleen Parlowe, the child violinist; Brownies co.; Kathleen Parlowe, the child violinist; Brownies co.; Kathleen Parlowe, the child violinist;

tri. Nearly all of the boxes have been sold for the season to society people, as well as a large number of the orchestra seats. Everything points to a very successful season.
ALBERT E. L. HEWES.

PORTLAND, ORE.

'Way Down East played the full week at the Marquam Grand March 31-5, and almost equaled the five weeks' record of last year. The play has established itself as a prime favorite here, and will stand yet another visit. John E. Brennan as Hi Holler, Loyola O'Conner as Miss Perkins, and Grace Craib Hall as Kate, made an excellent trio in the comedy parts, and are easily entitled to first honors. The stage settings of the production are a material help to its success. The artificial snow storm is the most realistic thing of its kind ever seen on the stage here. Arizona 7-9. Field's Minstrels 10, 11. Charles B. Hanford 12.

Jessie Shirley and her co. returned to Cordray's 31-5. The repertoire included Trilby, The Octoroon, and The Two Orphans. In all plays Miss Shirley did some clever and attractive acting. The supporting co. is quite capable, and for a small organization acquits itself most creditably. The engagement is a success peculiarly, and will be extended into the middle of this week in consequence, with Under Two Flags as the bill. The Denver Express 7-12.

Manager George L. Baker announces the engagement for the Baker Theatre of the Ralph Stuart Stock co., now concluding a ten weeks' run to fine business at the Seattle Theatre, Seattle, Wash. The co. will open at the conclusion of the present successful vaudeville season 13, and will remain here for ten weeks. The opening play will be By Right of Sword. Lansing Rowan is the leading woman of the co.

Manager Calvin Heilig, as president of the Northwestern Theatrical Association, has just consummated the purchase for the association of the Tacoma Theatre, Tacoma, the consideration being $105,000. Heilig's associates in the deal are John Cort, of the Grand Opera House, Seattle; Dan L. Weaver, of the Spokane Theatre, and Dick P. Sutton, of the Bon Ton Theatre, in Butte. The association now controls the leading theatres in Portland, Seattle, Tacoma, Spokane, Butte, and Great Falls, and owns all the houses outright, except the Marquam Grand. The new owners will enlarge the seating capacity of the Tacoma Theatre by uncovering the second gallery, that was originally built into the theatre and called up. Five hundred more people can then be accommodated.

The William G. Eliot Fraternity, of this city, presented Land Ho Five Shillings at Arion Hall 7-9, to a well filled house, and met decided success. The participants were Lucy Girard Sitton as Mrs. Major Phobbs, Hermione Eliot as Mrs. Captain Phobbs, Maurice Chast as Gottlieby, Dr. Arch Stewart as Captain Phobbs, Ralph W. Page as Mrs. Moreland, Ralph W. Wilbur as Captain Page, and Lloyd Smith as Sam. The comedy was finely staged under the stage-management of Mrs. Henry Prudhomme.
JOHN P. LOGAN.

NEWARK.

Varied and interesting attractions and the natural reaction after the Lenten season served to more than compensate for unfavorable weather conditions, and the week 7-12 may be said to have been a good one for local playhouses.

The Newark Theatre offered Lovers' Lane 7-12 to well filled houses that were well pleased. On the occasion of Manager Lee Ottolengui's benefit 7 the cotton of Manager Lee Ottolengui's benefit 7 the cotton of Manager Lee Ottolengui's benefit 7 the cotton

Shean, manager): Are You a Mason 3 pleased large audience. Railroad Jack 4; poor co.; fair house. The Country Editor 5; poor house. Frank Daniels 11. The Little Minister 14.

TORRINGTON.—UNION THEATRE (Volkman Brothers, managers): Are You a Mason ? to good business. Rose Sydell's London Belles Burlesquers 8; fair co. and business. Railroad Jack 14. Thomas Jefferson 16. Jesse James 18.

PUTNAM.—BRADLEY THEATRE (Jackson and Gorman, managers): James O'Neill in Monte Cristo 9 to large and pleased audience. A Bunch of Keys 15. Frank Daniels 17.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Nellie McHenry in M'liss 11. A Country Editor 14. Railroad Jack 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Dangers of Paris 4, 5; fair houses. Cora Payton's Stock co. 7-12 opened to capacity in The Charity Ball, and continued to good business in Young Mrs. Winthrop. The Wife, Only a Farmer's Daughter, Christopher, Jr., Alone in London, May Blossom, Taken from Life, and A Desperate Game. Dan Daly in The New Yorkers 14. Creston Clarke 17. Kyrle Bellew 21. Mary Mannering 22. The Heart of Maryland 25. Joseph Murphy 28.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Joseph Murphy in Kerry Gow 4 to fair house. Rentfrow's Jolly Pathfinders 7-12.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): May Irwin in The Widow Jones 5, booked for matinee and evening, on account of delayed train, failed to give matinee; packed house greeted star at evening performance; ea. made hit. Kah of the Red Button (local) 7 was a success in every respect; Stuart Maclean, who wrote both words and music, was called before the curtain, and made a speech; Mr. Maclean was ably assisted by Frank Cundell, George Beck, Clarke, Waite, and Mr. McDaniel. Mrs. Harry Owsley, Miss Gamble, Miss Morehead, and large chorus under the direction of J. Lewis Browne. James H. Hackett 11. Bijou Musical Comedy co. opens 14 for indefinite engagement.—COLUMBIA (Henry and Julius De Give, managers): House closed for repairs; Jake Wells, of Richmond, is the new lessee and manager, and will assume control at once. The Bijou Musical Comedy co. will be transferred from the Grand to this house as soon as all improvements are finished.

SAVANNAH.—THEATRE (W. B. Sessinghd, manager): Season closed 12 with the Robson Theatre co., presenting 7-12 The Wheel of Fortune, Jason Joshua, My Uncle from Japan, Davy Crockett, Roanoke, A Romance of the South, and The Inventor to fair business; performances pleasing.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, manager): Veterans' Minstrels (local) 4, 5; crowded houses; excellent performances; Dan Holt and Wilbur Lawrence deserve special mention. James K. Hackett 9, General Fitzhugh Lee, lecturer, 11. New Orleans Minstrels, under canvas, 9, 10.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Bratton's Comedy co. March 31-5; fair audience pleased. Uncle Hez 12.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): Dark.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): When Reuben Comes to Town 4. Stetson's U. T. C. 8. Blanche Walsh 10.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): My Uncle from New York 1; poor house and co.

POCATELLO.—AUDITORIUM (Colonel Hanaford, manager): Johnny Pringle's Ideal co. 7-12.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. March 31-5 opened to S. R. O., but ending with only fair audiences. Plays: The Wages of Sin, A Man of Mystery, Nick o' the Woods, Over the Sea, Davy Crockett, The Denver Express, Sapho, and Nobody's Claim. A Romance of Coon Hollow 6; large and appreciative audience. Arizona (Ushers' Benefit) 10. The Chaperons 11. Eight Bells 17. A Thoroughbred Tramp 18. Victor Herbert's Pittsburg Orchestra (matinee) 19. A Breezy Time (evening) 19. Shooting the Chutes 20. King Dramatic co. 21-27.—ITEM: A fair audience of Jacksonville people enjoyed a complimentary production of The Spy of Gettysburg by the Governor's Guard. Co. C, Fifth Regiment, I. N. G., of Springfield, as a benefit for Co. G., of the same regiment at the Grand 4. After the performance Captain and Mrs. Vickery, assisted by about 20 of the citizens, entertained the members of the co. at their residence.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolfau, manager): James Boys in Missouri March 22; topheavy house. Sousa's Band 23, matinee, to S. R. O.; audience pleased. The Evil Eye 24; large house; satisfactory co. An American Gentleman 26; light house pleased. The Heart of Chicago 29; topheavy house. Decker-Veronee co. 31-3 and 5; good co.; big business. Plays: A Nutmeg Match, At the Castle of the King, Peck's Bad Girl, Wicked London, and Cutler Joe. Madame Modjeska and Louis James in Henry VIII 4 to S. R. O.; audience pleased. The Flaming Arrow 8. Eight Bells 10.—COLISEUM (Fred Wolfau, manager): Jessie Bartlett Davis Concert co. 21; good business; fine concert. Ridgeway-Listeman co. 15.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Hottest Coon in Dixie 2 pleased fair audience. Toole-De Nevre co. opened for three nights 3 in Killarney and the Rhine to crowded house; fair performance. Other plays: Rip Van Winkle and The Gypsy German to small houses. The Volunteer Organist 7 did not please fair house. The Flaming Arrow 9. Arizona 11. Kinodrome Show 14-16. Band Concert (local) 18. A Breezy Time 21.—The season will close in about three weeks. It has been the best in the history of the house. Many improvements are contemplated during the Summer that will add to the theatre's attractiveness.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): Maloney's Wedding Day 2; fair performance. A Breezy Time 5; good business. Shooting the Chutes (return) 12. Jesse James 16. Black Patti's Troubadours 18. Ferris Comedians (return) 21-26. Knobs o' Tennessee 28. Hoyt's Comedy co. May 5.—ITEMS: Maloney's Wedding Day played Charleston, Mo., 1 to good business.—Messrs. Bellnett and Williamson leave 6 for St. Louis to complete their Summer stock co., that they will run in connection with vaudeville.

OLNEY.—HYATT'S OPERA HOUSE (A. Harrall, manager): Ullie Ackerstrom co. 3-5 in My Oriental Friend. A Doctor's Warm Reception, and A Bachelor's House Keeper; good co. and business. Harry H. Stanley, Wilbur Mack, Isabel Fenton, and Frank Winstein, musical director, deserve mention. A Romance of Coon Hollow 21. The Haymakers (local) 23.—ITEM: Manager Horrall gave a benefit 4 for the Opera House Orchestra, under the directorship of Professor H. Cliffe Horrall. The proceeds were of good proportions.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Conners, manager; J. T. Conners, business manager): Kings and Queens of Vaudeville in The Belle of Paris 5; audience very much disappointed; co. seems to be composed of amateurs. For Love's Sake 6; S. R. O.; co. weak, except the Strickland Sisters. The Telephone Girl 12. A Dangerous Woman 13.—ITEM: The Schaars, trick bicyclists, are rehearsing on the stage of the New Calumet, preparatory to taking a Cycle Whirl act on the road.

TAYLORVILLE.—VANDEVEER'S OPERA HOUSE (M. J. Regan, manager): Neil Burgess in The County Fair March 15; best co. of season; fair house. Killarney on the Rhine 19; poor co. and house. The Heart of Chicago 25; co. fair; good house. Old Arkansaw 26; good performance; light house. A Romance of Coon Hollow 9.—ITEM: Harry Beltz, who has been in advance of J. H. La Pearl's Show, is home with a broken arm.

ROCKFORD.—GRAND OPERA HOUSE (T. J. Rawlis, manager): Vogel's Minstrels 1; good house; performance well received. The Climbers 2 pleased good house. Miss Bob White, with Marguerite Sylva in title-role, delighted good house 5. For Love's Sake 10. Paderewski 12. York State Folks 15. Viola Allen 17. Mendelssohn Club presented Madame Schumann-Heink to large audience at Second Congregational Church 3.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field, manager): J. G. Camp closed lecture course March 27; best number of course. Foxy's Ferry (return) 5; good performance and audience. Manager Callahan took part on short notice and won applause. William Astor's dancing made hit.—ITEM: Local young women are rehearsing minstrel performance to be given 6, under the direction of Daisy Hall.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The Heart of Chicago March 31; business fair; performance good. A Romance of Coon Hollow 2; business fair; performance good. Kinodrome moving pictures 3-5; business fair; fine pictures. A Cavalier of France 7. The Volunteer Organist 11. A Thoroughbred Tramp 15. A Breezy Time 25. The Climbers 30.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Madame Modjeska and Louis James in Henry VIII 7 to one of the largest and best pleased houses of season. Norman Hackett, Wadsworth Harris, and Thomas Cooke deserve mention. The Volunteer Organist 9 pleased fair audience. The Spy of Gettysburg (local) 9.

JOLIET.—THEATRE (William H. Hulshizer, manager): Madame Modjeska and Louis James in Henry VIII 3 to capacity; performance good. Vogel's Minstrels 5; crowded house; performance well received. Myrtle and Harder co. 8-12 opened to S. R. O.; audience pleased. Brooke's Band 14. Viola Allen 16. The Belle of New York 18.

CLINTON.—RENNICK OPERA HOUSE (J. C. Gallier, manager): Columbia Stock co. March 31-5; good audiences pleased. Plays: The Little Princess, Under Magnolia, The Inside Track, Lights and Shadows of a Great City, East Lynne, Humpty Dumpty, and Thrown Upon the World. A Cavalier of France 8. The Flaming Arrow 10.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Hagan's Alley 1 did not give performance on account of death of Midar Locier, one of the proprietors of the Opera House, but played 2 to small house; co. failed to give satisfaction. The Star Boarder 5; light house; fair performance. Mayme Irwing co. 11. Brooke's Band 21.

KEWANEE.—McCLURE'S OPERA HOUSE (Tom McClure, manager): The Heart of Chicago 2; first-class performance to S. R. O. Maloney's Wedding Day 5; good house and performance. For Love's Sake 7. High School 11. For Her Sake 14. Quo Vadis 17.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (George W. Pittenger, manager): The Belle of New York 5; receipts $700; audience enthusiastic. E. J. Connelly, Burrill Barbaretto, and Joseph Kane especially pleasing. Walker Whiteside 10. A Cavalier of France 16.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Bachelor's Honeymoon 2; fair audience. Richards and Pringle's Minstrels 3; topheavy house. Lost in New York 4; fair attendance. King Dramatic co. opened for week in The Bondman 7 to crowded house. The Wrong Mr. Wright 14.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Merry Maidens Burlesquers 5; packed house. A Thoroughbred Tramp 6 pleased packed house. Walker Whiteside 9. The Flaming Arrow 12. A Romance of Coon Hollow 13. Eight Bells 19.

BEARDSTOWN.—OPERA HOUSE (M. H. Harris, manager): The Hottest Coon in Dixie 1 to small house; good co. A Romance of Coon Hollow 4 to good house; one of the best cs. of season; Iola Pomeroy deserves mention. The Volunteer Organist 10.

AURORA.—OPERA HOUSE (J. H. Plain, manager; H. E. Grampp, assistant manager): Uncle Josh Spruceby March 31; fair business. Vogel's Minstrels 4; pleasing performance; large house. Brooke's Chicago Marine Band 13. Howard-Dorset co. 14-19.

MARENGO.—OPERA HOUSE (R. D. Patrick, manager): Vogel's Minstrels 2; full house; best minstrel performance here in years. The Heart of Chicago 4. For Her Sake 16. A Merry Chase 25. Uncle Josh Spruceby May 2.

MATTOON.—THEATRE (Charles Hogen, manager): Ullie Ackerstrom co. 1-3 in My Oriental Friend, The Doctor's Warm Reception, and A Bachelor's Housekeeper pleased good houses. The Volunteer Organist 4 delighted good house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Humpty Dumpty 4 proved very enjoyable to fair house. Burrell Comedy co. 6; fair performance; good business. Topsy Turvy Burlesquers 11.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): A Breezy Time March 28; fair business and performance. The Volunteer Organist 1; good house and performance. Labadie's Faust 9. A Romance of Coon Hollow 18.

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): The Heart of Chicago 4; co. pleasing; good house. All the Comforts of Home 5; satisfactory performance; topheavy house. Merkle and Harder co. 13. Roanoke 20.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): A Romance of Coon Hollow March 31; fair business and performance. Humpty Dumpty 3; large business; clever performance. Walker Whiteside 24.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., managers): Dickson and Mustard's Humpty-Dumpty 3 pleased large house. Not Guilty 12. For Her Sake 13. Viola Allen 15. Florine Reuter 21.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): James E. Toole in Killarney on the Rhine 8 pleased fair house. A Cavalier of France 11.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Vogel's Minstrels March 31 pleased fair audience. Lost in New York 2; good business and performance.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): The Heart of Chicago 3 pleased good house. Knights Templars' Benefit 4.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Cavalier of France March 31 was well received by small audience. For Love's Sake 4; satisfied medium house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Burrell Comedy co. 3-5 in The Deserter, Rip Van Winkle, and The Counterfeiters to medium houses.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, manager): Mabel and Ethel Strickland in For Love's Sake 3 to good business. The Belle of New York 17.

GALESBURG.—AUDITORIUM (Frank E. Berquist, lessee): A Cavalier of France 3 delighted good house. Jessie Bartlett Davis Concert co. 5 pleased good house. The Belle of New York 16.

BUSHNELL.—OPERA HOUSE (George C. Klein, manager): Hon. Joseph G. Camp, lecturer, 9.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, manager): The Game Keeper 2; large audience pleased; Smith O'Brien, John Barrett, Walter Campbell, and Louetta Babcock appeared to advantage. The Belle of New York (return) 3 to large gathering; co. scored same success as on former visit. The first appearance of The Chaperons here was greeted by an overflowing house 7; one of the most delightful attractions of season; Merry Eva Tanguay was immediate favorite; Nellie Follis, as Violet Smilax, came in for a generous share of applause, and, assisted by the chorus, she sang a new song, "But He Only Winked At Me," that brought several recalls; this was the first time the song had ever been sung from any stage, and it made a hit; Walter Jones, Joseph Miron, Harry Conor, Ed Redway, and Trixie Friganza added the success of the performance. Victor Herbert's Pittsburg Orchestra 15. Walker Whiteside 17. Robert McWade 22. Richard Carvel 24.—THE GRAND (E. L. Kinneman, manager): The Thoroughbreds Burlesquers made merry before large audiences 4, 5; performances enjoyed by all present, and free from vulgarity. Nick Carter 8, 9 canceled. A Thoroughbred Tramp 10. Kidnapped in New York 11. Oriental Burlesquers 12. A Breezy Time 19.—ITEMS: The U. R. K. of P. have named the Executive Committee for the Mardi Gras to be given in May.—The Alexandria Elks are making arrangements for a ten days' Fire Carnival, that, in addition to the Street Fair features, will include spectacular presentations resembling Pain's "Pompeii."—The local lodge of Modern Woodmen are organizing a band.—Afternoon concerts at the Soldiers' Home, by the Home Band, were begun 7 to large attendance.—The local lodge of Daughters of Rebecca will put on Alice in Wonderland at the Indiana soon.—Mrs. John Vaught, of the Thoroughbreds Burlesquers, applied to the police to locate her son, who disappeared here a year ago. He was found on a farm near this place.—A number of Elwood young people have organized the Elwood Dramatic Club, and will give a series of entertainments for charity. Percy H. Clifford is Director; Roy Arnold, President; Florence Smith, Vice-President; Chase D. Gillespie, Secretary, and Pearl Richey, Treasurer. The first production will be The Dragon of Gold.—The State Association of Laundrymen were the guests of the Terre Haute Elks at a vaudeville performance 7.—The operetta, A Dress Rehearsal, was presented by music students at College Auditorium 5, under the direction of Minnie Murdoff-Kimball, and was enjoyed by large audience.—Sadie Sherman, a local elocutionist, recited several selections at the graduating exercises of the senior class at Taylor University 4.—A new band of thirty pieces is being organized at Franklin, under the direction of S. W. Van Nuys. Some of the Whiteland Band members will be included in the organization.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): Madame Modjeska and Louis James in Henry VIII 2 to large house; fine performance. Madame Elsie de Tourney in Mary Stuart 3; full house; poor supporting co. The Princess Chic 4 to S. R. O.; excellent co. Dorothy Hunting, Edna Floyd, Maude Lillian Berri, Edward S. Metcalf, W. A. Lawrence, and Thomas C. Leary good. A Runaway Match 5 to fair business; good performance. Roy Foster, Mark E. Swan, Webster Cullison, Alice Williams, and Maud Sheridan deserve mention. Miss Bob White 11.—AUDITORIUM (Harry G. Sommers, manager): Are You a Buffalo 31 to fair house. Vogel's Minstrels 9.—ITEMS: The Turner Glee Club gave an excellent minstrel performance at Turner Hall 6 to large house. The first part was elaborately staged. Soloists: Robert Schnelle, Gus Ivers, Christ Meisel, William Fiedler, Edward Chockelt, George Voedisch, Alonzo Dunbar, Professor Frank, Fred Rockstroh, and John Knoblock were well received. Koehler Brothers, in acrobatic work, Ivers and Dunbar in a sketch, Jacob W. Frankel in monologue, and the Leons in a horizontal bar act made hits.

EVANSVILLE.—GRAND (C. J. Schols, manager): Fortis Comedians (return) opened for week 7 in A Daughter of the South, and played In Peril 8 to splendid houses. Richard Carvel 18. The Explorers 25. Miss Ridgway (Y. M. C. A. auspices) gave a most meritorious elocutionary recital 4 to crowded house, closing the Y. M. C. A. Concert Course, that has been very successful.—PEOPLE'S (C. J. Schols, manager): A Doctor's Warm Reception 6 satisfied good house. Eight Bells 13. Waifs of New York 20. Maloney's Wedding Day 27. Nick Carter 29.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John R. Dowling, manager): Kennedy Players March 31 to big business. John J. and Nellie Kennedy were supported by well balanced co. Plays: Check, Faust, The Midnight Express, Two Jolly Tramps, The Irish Detective, Tom Sawyer, and Saphe. Miss Bob White 10. Victor Herbert's Pittsburg Orchestra 12. The Hottest Coon in Dixie 17. Boston Lyric Opera co. 19. Richard Carvel 22.—ITEM: The Logansport Dramatic Club presented Woodcock's Little Game, a farce-comedy, at Taylor Hall 2.

KOKOMO.—SIPE THEATRE (George Sipe, owner; C. H. Havens, manager): Nick Carter 1; fair co.; good house. The Game Keeper 3; excellent co.; large house. The Chaperons 5 to capacity; performance very satisfactory. A Breezy Time 7. A Merry Chase 11. A Thoroughbred Tramp 12. Labadie's Faust 14. Richard Carvel 23. Hon. John Grigsby (return) 25. Kennedy's Players May 5-10.—OPERA HOUSE (H. E. Henderson, manager): Thoroughbreds Burlesquers 9.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager; J. V. Cook, local manager): The Evil Eye March 27; good performance; fair business. A Runaway Match 29 to good houses; performance fair. The Chaperons 4; excellent performance to S. R. O.; Walter Jones, Joseph C. Miron, Edd Redway, Trixie Friganza, and Eva Tanguay excellent; large and well trained chorus. The Game Keeper 5 to good business; fair performances. The Thoroughbred Burlesquers 7; excellent performance; good business.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): The Village Postmaster 4; large house; one of the best attractions of season. Wabash College Glee Club 7; excellent concert; crowded house. A Run on the Bank 10. Thoroughbred Burlesquers 12. The Game Keeper 25. The Merchant of Venice 26. Kennedy Players May 5-10.—ITEM: Graham Paul Taber, editor of the La Porte "Argus-Bulletin," has written and published a play.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Herald Square Opera co. March 31 failed to appear. Citizens' Band Minstrels (local) 4; large audience. Irving French co. in A Runaway Wife 7; S. R. O.; pleasing performance. Other plays: An Irishman's Troubles and A Jolly Affair. The Star Boarder 12. A Cavalier of France 17. Waifs of New York 24.

RICHMOND.—THE GWINETT (Murray and Swisher, managers): Eight Bells 9. Richard Carvel 12. The Princess Chic 14. Victor Herbert's Pittsburg Orchestra 17. Tim Murphy 23. Shooting the Chutes 25.—THE PHILLIPS (Murray and Swisher, managers): Oriental Burlesquers 11. Brigadier Burlesquers 22.

HARTFORD CITY.—VAN CLEVE THEATRE (W. T. Van Cleve, manager): The Game Keeper March 31 pleased large audience. Thoroughbreds Burlesquers 3 to good business; performance fair. Knobs o' Tennessee 5; good business and performance. A Thoroughbred Tramp 11. A Breezy Time 16. De Lacore and Field's Comedy co. 17-19.

CAMBRIDGE CITY.—MAIN STREET OPERA HOUSE (M. L. Bowmaster, manager): Faust 17. Alton Packard, cartoonist (lecture course), 29.—MASONIC OPERA HOUSE (Calorie Wissler, manager): Knobs o' Tennessee 3; good co.; deserved better business. Smith O'Brien in The Game Keeper 9; good co. and business.

ELKHART.—BUCKLIN OPERA HOUSE (D. B. Carpenter, manager): A Runaway Match 3 pleased fair audience. Pusey and St. John in A Run on the Bank 8; medium house; good co. Vogel's Minstrels 11. A Merry Chase 16. An American Gentleman 21. The Village Postmaster 23. A Breezy Time 28.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): A Cavalier of France 10. A Jolly Affair 14.—ITEM: Harry E. McKee and Chauncey Holland, of Ferris' Comedians, attended the installation of the Elks here 3.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): Knobs o' Tennessee 1; very satisfactory co.; light business. De Lacour Comedy co. 10-12.—ITEM: The Chaperons, at the Wysor Grand, Muncie, Ind., 8, drew largely from here.

VINCENNES.—McJIMSEY'S THEATRE (Frank Green, manager): Fanny Hill's Burlesquers 8; poorest performance of season. Underlined, Irving-French co. 10-12. Eight Bells 14. Richard Carvel 17. Black Patti's Troubadours 19.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): The Chaperons 4 to fine audience. Decker and Veronee's Stock co. opened for week 7 to good business. Arizona 15. The Burgomaster 21. The Sultan of Sulu 24.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): At Valley Forge 1; good house; co. excellent. A Runaway Match 8. Si Perkins 9. Bryan's Comedians 17-19.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Elsie De Tourney co. in Mary Stuart 2 to fair house; deserved better patronage. A Run on the Bank 9.

PERU.—PAVILION (C. W. Sweeney, manager): Nick Carter reopened here 7 after a week's rest, on account of illness in co., to good business; satisfactory performance. A Merry Chase 12.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Si Perkins 2; very ordinary co.; good house. A Runaway Match 3; fair house; co. strong. Thoroughbreds Burlesquers 10.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): The Village Postmaster 3 satisfied good audience. Ernest Gamble Concert co. 9. Richard Carvel 25.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Breezy Time 2; pleasing performance; good house. The Belle of New York 4; large audience; good attraction. Arizona 17.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Martin's U. T. C. 7; good house and performance. A Run on the Bank 11. The Village Postmaster 22.

GREENSBURG.—THE HAZELRIG (A. Goyert, manager): Knobs o' Tennessee 1; small house pleased. The Hottest Coon in Dixie 5; fair audience pleased. Midnight in Chinatown 15. Labadie's Faust 23.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): The Middleman 8 failed to appear. Fanny Hill's Burlesquers 11. Grand Stock co. 18.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): Si Perkins 3; large house; poor co. Thoroughbreds Burlesquers 11.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Kidnapped in New York 14. A Cavalier of France 24.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Wabash Glee Club 3; concert fair; business good. Stowe's U. T. C. 26.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Knickerbocker Burlesquers 9. Jacobs and Steinberg co. 10.

ANGOLA.—CROXTON OPERA HOUSE (P. Croxton, manager): A Runaway Match 9.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): A Breezy Time 15.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): A Breezy Time 17.

INDIAN TERRITORY.

CHICKASHA.—WAGNER OPERA HOUSE (H. E. Burt, manager): Dark.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): William Owen in Othello March 31 to fair business; exceptionally good production in point of cast and scenery. J. W. McConnell as Othello, William Owen as Iago, Miss Reynolds as Desdemona, Miss Ralph as Emelia, and Charles Balzar as Cassius deserve mention. My Friend from Arkansas 9. A Cavalier of France 10 canceled.—ITEMS: The dramatization of Secretary Hay's "Pike County Ballads" by Mr. Morris has led to the discovery of the original "Little Breeches" in the person of Marcus Von Scoy, of New Virginia, Iowa.—W. E. Burkhart is the new door-keeper at the Soo City Grand, succeeding Charles Petersen, resigned.—One hundred Elks, headed by Soo City's new Mayor and a band, formed the delegation to Sioux Falls 10 to attend the dedication of the new Elk club house there.—The amateur dramatic society of Le Sueur, Minn., is rehearsing My Friend from India for early presentation.—Sioux Falls Elks presented La Mascotte 11.—Grand Exalted Ruler of the Elks, C. E. Pickett of Waterloo, was one of the principal speakers at the dedication of a new club house at Sioux Falls last week.—The Zangwill Dramatic Club, of St. Paul, scored a success 4 in A Scrap of Paper.—St. Katherine's Episcopal Guild, of Cedar Rapids, gave a successful dramatic evening 8. The bill consisted of A Living Dream and The Register.—Samuel Seigel, the mandolinist, formerly of Des Moines, is receiving the congratulations of Iowa friends this month on his success both in this country and England, where he was invited to play before the Prince of Wales, now King Edward VIII.—The Commercial Club, of Soo City, is pushing the project of an auditorium to cost about $25,000 and seat 4,000 people.—The Ladies' Battle and a musical specialty will constitute the programme of the Minneapolis Dramatic Club's annual performance 25.—The tendency of the Western Chautauquas to break away from the stereotyped "lecture" is illustrated by the announcement that the Midland Chautauqua, at Des Moines, will offer a production of The Mikado by a local cast.—The appearance of Minneapolis Elks in black-face programme last week was one of the Western amateur successes of the season.—J. W. McConnell, of the William Owen co., is doing a good work in the smaller cities of the Northwest in interesting the local clergy in the Actors' Church Alliance.—The Anderson Concert co., that has been playing Western dates this season, will have charge of the musical programme at the local Chautauqua this Summer.—Mrs. Theodore Van York, of St. Paul, scored a hit last week in the soprano part in "The Creation," that she sang on five minutes' notice. Miss Gifford, of Chicago, who was to sing the part, was taken suddenly ill.—Eight county fair associations of Southwestern Iowa have formed a circuit and will book attractions through a central office. D. S. Gunn, of Red Oak, is secretary.—Poor health forced Ruth White to retire from The Explorers co. last week, and she will go to her home for a rest. Eva Hutchins, of the King Lodo co., succeeds her in the role of Mlle. Qui Vive.

F. S. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Explorers 4 to S. R. O.; excellent performance. Clarence Crenshaw, a Des Moines boy, sang his first solo here since joining the co. and was heartily encored. The Wallace Sisters, of the co., are also residents of Des Moines. Andrew Mack 10. The Climbers 15. The Wrong Mr. Wright 16. Maude Adams 20.—GRAND OPERA HOUSE (William Foster, manager): My Friend from Arkansas March 31-2 to fair business. The Murray Comedy co. 7-13 presented Under the Black Flag to large business; specialties well received. At Valley Forge 14-16. Human Hearts 17-19.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roche, manager): Merry Maidens Burlesquers 1; good performance; fair house. Andrew Mack in Tom Moore 7; excellent performance; fair house. George F. Nash and Maggie Fielding, with star, excelled. Topsy Turvy Burlesquers 8; good co.; topheavy house. Humpty Dumpty 11. Viola Allen 12. Murray Comedy co. 14-19. Flint, hypnotist, 21-26. Arizona 29.—STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.—COATES OPERA HOUSE (Frank W. Coates, proprietor): Dark.—CASINO: Dark.—TURNER HALL: Dark.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John R. Henderson, manager): Murray Comedy co. March 31-5 to packed houses in The Black Flag, Nature's Nobleman, Forgiven, John Martin's Secret, Reaping the Whirlwind, A Convict Wife, and Cinderella. Andrew Mack 9. Dickson and Mustard's Humpty Dumpty 10. The Climbers 14. Paderewski 16.—ITEM: Manager Henderson and Mrs. Henderson left for St. Louis 7 to join Mr. and Mrs. Lafayette Lamb in a houseboat trip up the Mississippi.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Chase-Lister co. March 31-5 to good business in The Senator's Daughter, Wicked London, Monte Cristo, The Octoroon, The Belle of Virginia, Lady Audley's Secret, and A Man of Mystery. Topsy Turvy Burlesquers 7 to topheavy business; good co. My Friend from Arkansas (return) 10. Maloney's Wedding Day 14. The Chaperons May 19.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Listeman Quartette (Y. M. C. A. Course) March 31; good house pleased. The House that Jack Built (local) 4, 5; hospital benefit; elaborate production; patronage large. Richards and Pringle's Minstrels 7; performance satisfactory; large house. Not Guilty 9. Maloney's Wedding Day 11. Warner Comedy co. 14-19.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): A Bachelor's Honeymoon 5; performances enjoyed by good audiences. Richard G. Arthur deserves mention. For Her Sake 6. The Flints, hypnotists, 7-13. Viola Allen 14. The Wrong Mr. Wright 20. Richards and Pringle's Minstrels 21. Chase-Lister co. 27-May 3.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager; Metropolitan Stock co. March 31-5 in East Lynne, A Virginia Rose, Phoenix, and Rose Garland to fair business. Deestrick Skuls (auspices Episcopal Church) 3 to crowded house. The Missouri Girl 6; good business and performance. A Hoosier Daisy 14. Harry Shannon co. 20-26.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Merry Maidens Burlesquers 3; topheavy house; inferior attraction. Lost in New York 4; fair business; satisfactory performance. The Burgomaster 5; large and delighted audience; fine stage settings. Humpty Dumpty and The Black Dwarf 7; small business. Not Guilty 11.

CENTERVILLE.—ARMORY OPERA HOUSE (Parton and Swearingen, managers): Brinton Entertainers 1-3; a moving picture show that deserved better patronage. Liquid Air (Lecture Course) 4; interesting demonstrations; good attendance. Gray, hypnotist, 9, 10.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Anna Eva Fay March 31-5 to enormous business; hundreds turned away last three nights; patrons well pleased. Barrie, Mack and Carter co. 7-12. The Climbers 16. A Hoosier Daisy 17. Reaping the Harvest 19.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Maddern's Merry Makers opened for three nights 7 to big business. Courtney Morgan 18.—ITEM: Will Harmon, Jr., has signed with the Chase-Lister co. for next season.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): A Bachelor's Honeymoon 4; fair business. Richards and Pringle's Minstrels 8; good business. Not Guilty 10. The Wrong Mr. Wright 15.

GRINNELL.—COLONIAL THEATRE (Laughere and McConnell, managers): My Friend from Arkansas 3; fair house. For Her Sake 8. At Valley Forge 17. Chase-Lister co. 21-26.—PRESTON'S OPERA HOUSE (Harry Preston, manager): Dark.

FAIRFIELD.—GRAND OPERA HOUSE (D. P. Drake, manager): Maloney's Wedding Day 8; fair house; good co. For Her Sake 10. Carpenter's Quo Vadis 14. Old Arkansaw May 10.

MUSCATINE.—GRAND OPERA HOUSE (Chamberlain, Kindt and Co., managers): Maloney's Wedding Day 7; fair performance; packed house. For Her Sake 12. The Belle of New York 15.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, managers): Maloney's Wedding Day 17. Richards and Pringle's Minstrels 14.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Purdy's Minstrels 12. Ole Olson 25.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Chicago Opera co. in The Music Hater 7; poor house and co. For Her Sake 9.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): The Explorers March 31 pleasingly pleased very large audience. Richard Carle, cleverly comical, caused continuous ovations; Knox Wilson, with his cunning eccentrics and soulful saxophone, as usual, titillated tremendously; pretty Agnes Paul proffered velvety vocalisms; Ruth White carried captivatingly; Josie Intropodi and Carleton King did a novel song and dance, and Loella Drew, William Riley Hatch, William B. Rock, Henry Truax, and Joseph Sullivan also helped the hilarity

Esther (local) 10, 11. Uncle Josh Spruceby 14. Adelaide Neilson 18, 19.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Other People's Money March 31 pleased good audience. Shooting the Chutes 4 failed to appear. Uncle Josh Spruceby 7; two performances to good business. Morrison's Faust 8. Hortense Neilson 10-12. Wilbur-Kirwin Opera co. (return) 14-19.—TOLER OPERA HOUSE (H. G. Toler, manager): Paderewski 14.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, manager): A Night in Bohemia by the Elks, under the direction of J. T. Matthews, benefit of T. P. Getz, of Omaha, 2 to packed house; performance pleasing. John Arthur in An Enemy to the Queen 4 pleased small house. Leonora Jackson Concert co. 10.

COFFEYVILLE.—AUDITORIUM (J. R. Tacktitt, manager): Carpenter's Quo Vadis March 25; crowded house; performance excellent. Jesse James 8. Old Arkansaw 10. In Louisiana 11. Uncle Josh Spruceby 12. Y. M. C. A. Kinetoscope Entertainment 13. Robert Burdette, lecturer (auspices Commercial Club), 18. Sanford Dodge 22. Harry Shannon's co. May 1-3.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, manager): Slater's Madison Square Theatre co. 2-5. Plays: The Blue and the Gray, Way Back Yonder, Camille, and The Defaulter; fair business; best repertoire co. of season. Master Gordon Slater won many friends. Reaping the Harvest 9. Old Arkansas 10.

INDEPENDENCE.—AUDITORIUM (B. Bixler, manager): Old Arkansaw 11. Adelaide Neilson 18, 19.—ITEM: An effort is being made to organize a lodge of Elks here. The requisite number of names have been secured and an application has been filed for a charter.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Fisk Jubilee Singers March 31 gave good concert, although three members were ill; full house. John Arthur 11. Other People's Money 14. Leonora Jackson Concert co. 18. Two Little Waifs 19. Blind Boone 22. Nebraska Wesleyan Quartette 24.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Other People's Money 4; good co.; fair business. A Hoosier Daisy 8. Pawnee Play Pictures 15. Old Arkansaw 25. In Louisiana May 9.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Brach, manager): Arizona 3; excellent co.; good business. M. R. Heisey, George T. March, Aubrey Ainsworth, John Drury, Sylvester Cornish, and Hale Hammond deserve mention. A Royal Prisoner 14.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Arizona 2 pleased large audience. Carpenter's Quo Vadis 5 to light business. A Hoosier Daisy 7 to poor business; fair co. Other People's Money 9.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): Maud Muller (local), under direction of Charles D. Hammond, 2 to capacity. Uncle Josh Spruceby 4 to good business; co. fair. Hortense Nielson 7-9.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Uncle Josh Spruceby March 26; fair co.; good house. Other People's Money 1; good performance; small audience.

OTTAWA.—BOHRAUGH THEATRE (H. R. Hubbard, manager): Other People's Money 2; excellent performance; fair audience. Local 4. Local band concert 8. Reaping the Harvest 11.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, manager): Slayton New York Stock co. in An Enemy to the Queen 7 to fair house.

GREAT BEND.—WILNER'S OPERA HOUSE (J. P. Lewis, manager): An Enemy to the Queen 3; excellent performance; fair business. U. T. C. 8.

HUTCHINSON.—SHAW'S THEATRE (W. A. Lee, manager): Dark.

ABILENE.—SEELYE THEATRE (A. B. Seelye, owner): Other People's Money 15.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James R. Boyle, manager): Jessie Bartlett Davis Concert co., under direction of Charles L. Wagner of Chicago, opened the first of a series of concerts through the South at the Kentucky 1 to perfect the most cultured and artistic audience of the season. The co. were engaged for the benefit of the Home for the Friendless and the receipts were a little over $1,000. The artistic ensemble of this very strong organization are Jessie Bartlett Davis, contralto; Isabel Gaynell Hunter, reader; Ralph Dunbar, cellist; Frederic Warren, baritone, and Fay Hill, pianist. Ralph Dunbar's cello playing deserves mention. Miss Davis pleased by her personality as much as by her singing. Miss Hunter read her numbers with grace and power. Mr. Warren, the baritone, was laboring under either a severe cold or some other disadvantage, as his several numbers were poorly rendered. Miss Hill, the pianist, accompanied pleasingly, and her solo, the Rhapsody of Wieniawski's, was well played. After the concert the members of the co. were tendered a reception and banquet at the Kentucky Club. Gus Sun's Minstrels 4 to fair business; specialties fair. Mozart Symphony Club 5. Reading the Charter (rescue) 10. Walker Whiteside 11, 12. Powis' Comedians 14-19.

OWENSBORO.—NEW TEMPLE THEATRE (Polk, Ely and Bosch, managers): Adelaide Thurston in Great Clover 2 to large and enthusiastic audience; Miss Thurston is a favorite here. Irving-French co. 3-5 in A Runaway Wife, The Irishman's Troubles, and O'Rourke's Courtship to S. R. O. Frank Hill's Burlesquers 7 to good house; VIC7 new performance. Imperial Carnival 11. Waifs of New York 12. Imperial Stock co. 21-26.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): John Mackrow in When Knighthood Was in Flower 31 to S. R. O.; excellent performance. The Heart of Maryland 1; good business; fair performance; Frank Anderson in His Own Width and The Royal 7; good support; name too good for the much trouble. When Women and Sweet Nothings 8; very ordinary co.; big business. Hardin Adams 10.

SOMERSET.—GEM OPERA HOUSE (F. M. Thatcher, manager): Chicago Glee Club March 29 pleased large house. Vaught Comedy co. 2-5 in Down East, A Gambler's Wife, A Woman's Revenge, Down East, A Gambler's Wife, A Woman's Revenge; fair house; co. very good. Quo Vadis 7 cancelled, Ralph Bingham 10. Barlow and Wilson's Minstrels 12 cancelled.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. Leo. Hamilton, manager): Boston Lyric Opera co. 4, 5 in Il Trovatore, The Bohemian Girl, and Carmen; opera well rendered; fair business. Wine, Women and Song Burlesquers 7 to packed house.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, manager): Irving-French co. in An Irishman's Troubles and O'Moore's Courtship 31, 1, good co.; S. R. O. Ides and O'Moore's Courtship 2; good co.; S. R. O. Ides and O'Moore's Courtship 3; good co.; S. R. O. Ides and O'Moore's Courtship 4; good co.; S. R. O. Ides and O'Moore's Courtship 5; good co.; S. R. O. Ides and O'Moore's Courtship 6; good co.; S. R. O. Ides and O'Moore's Courtship 7; good co.; S. R. O. Ides and O'Moore's Courtship 8; good co.; S. R. O. Ides and O'Moore's Courtship 9; good co.; S. R. O. Ides and O'Moore's Courtship 10; good co.; S. R. O. Ides and O'Moore's Courtship 11; good co.; S. R. O. Ides and O'Moore's Courtship 12; good co.; S. R. O. Ides and O'Moore's Courtship 13; good co.; S. R. O. Ides and O'Moore's Courtship 14; good co.; S. R. O. Ides and O'Moore's Courtship 15; good co.; S. R. O. Ides and O'Moore's Courtship 16; good co.; S. R. O. Ides and O'Moore's Courtship 17; good co.; S. R. O. Ides and O'Moore's Courtship 18; good co.; S. R. O. Ides and O'Moore's Courtship 19; good co.; S. R. O. Ides and O'Moore's Courtship 20; good co.; S. R. O. Ides and O'Moore's Courtship 21; good co.; S. R. O. Ides and O'Moore's Courtship 22; good co.; S. R. O. Ides and O'Moore's Courtship 23; good co.; S. R. O. Ides and O'Moore's Courtship 24; good co.; S. R. O. Ides and O'Moore's Courtship 25; good co.; S. R. O. Ides and O'Moore's Courtship 26; good co.; S. R. O. Ides and O'Moore's Courtship 27; good co.; S. R. O. Ides and O'Moore's Courtship 28; good co.; S. R. O. Ides and O'Moore's Courtship 29; good co.; S. R. O. Ides and O'Moore's Courtship 30; good co.; S. R. O. Ides and O'Moore's Courtship 31; good co.; S. R. O. Ides and O'Moore's Courtship 1;

Wrong Mr. Wright 8; fine performances; good house. Minstrels (local) 10.

MEXICO.—PERRIN GRAND OPERA HOUSE (Fred Maring, manager): A Temperance Town 3; fair house and co. Mr. Wright 10. Dalrymple (Comedy co.) 14-19. Local 21.

LOUISIANA.—PARKE OPERA HOUSE (E. A. Parke, manager): The Wrong Mr. Wright 11. Nip and Tuck 18.——SOURBEER OPERA HOUSE (James K. O'Neil, manager): Dark.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Walker Whiteside in Heart and Sword 7 to large and appreciative audience; supporting co. good.

MOBERLY.—HEGARTT'S OPERA HOUSE (P. Halloran, manager): Old Arkansaw 1 to fair business; performance good. The Wrong Mr. Wright 9.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, lessees): Reaping the Harvest 4. Arizona 7.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick P. Sutton, manager): When Reuben Comes to Town March 30. 31. Drew enormous houses; performances good. Douglas Flint and Edward Nicander deserve mention. Nettie Minstrels 3 pleased good audience. Rose Coghlan 6. 7. John Griffith 8. 9. Frederick Warde 11. 12. Arizona 13-16. Blanche Walsh 17. 18. Field's Minstrels 24-26. Way Down East 27-30. Nathan Hale May 1-3. Daniel Frawley co. 4-10.——SUTTON'S FAMILY THEATRE (Dick P. Sutton, manager): The Eleventh Hour March 30-2 to very large houses 30; co. poor. Human Spiders 6-8. Stetson's U. T. C. 13-16.——GRAND OPERA HOUSE (John Maguire, manager): Daniel Bandmann opens 6 with a stock co. for an indefinite term.

HELENA.—THEATRE (F. W. Agnis, manager): Montana State University Glee Club 3; big house; splendid concert. A King's Rival 4; good performance; fair house. Frederick Warde 8. Rose Coghlan 9. W. L. White's Elite co. 11. 12. Blanche Walsh 15. Arizona 17. U. T. C. 19. Field's Minstrels 22. Way Down East 23. Nathan Hale 30.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, manager): Robert Coghlan in Forget Me Not 5 delighted good house. Stetson's U. T. C. 8. Blanche Walsh 12.——ITEM: Robert Coghlan spent pleasant day here fishing for mountain trout.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): John Griffith and Kathryn Purnell in A King's Rival 1 to small but pleased audience. The Eleventh Hour 5 to a small but pleased audience.

NEBRASKA.

LINCOLN.—THE OLIVER (Behrns and Crawford, managers): Listerman String Quartette (Y. M. C. A. Course) 1; crowded house pleased. Robert J. Burdette (last of Y. M. C. A. Course) 4; immense audience entertained. The Parish Priest 5 to large and pleased audience; Daniel Sully is a favorite here. Sanford Dodge in Virginia 7; fair house; performance good, but inadequate scenery. The Missouri Girl 11, 12. Grace Hayward co. 14-19. The Climbers 21. Grace Hayward co. 22-26. Maude Adams 28.

PLATTSMOUTH.—PARMELE THEATRE (C. C. and T. B. Parmele, managers): Maddern's Merry Makers to fair business March 31-2; specialties of Will Maddern and the singing of Kittie Montgomery good. Operetta, Nets (local) benefit G. A. R., 4, 5; good performances. A Cavalier of France 25 canceled.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Nip and Tuck 1 canceled. At Valley Forge 4; good house; excellent performance. The Missouri Girl 21. A Hoosier Daisy 25.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Fred and Sadie Raymond in The Missouri Girl 7 pleased "jossy" house. Nip and Tuck 18.——ITEM: Manager Love is visiting in Chicago.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): Carpenter's Quo Vadis 7; good house; performance below average.

WAHOO.—OPERA HOUSE (Charles Perky, manager): Maritana (local) 14.——WINTER'S OPERA HOUSE: Dark.

YORK.—AUDITORIUM (Joe Brown, manager): Sanford Dodge in The Three Musketeers 5 to fair house; performance excellent. The Missouri Girl 15.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Missouri Girl 18. A Hoosier Daisy 25.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Texas Little Magnets 2; small house. Edmund Hayes Stock co. 3-5. Plays: The Mysterious Mr. Bugle, When Greek Meets Greek, A Scrap of Paper, and The Shamrock and the Rose; fine co.; small house. Tim Murphy's Auction 7 to good business. Toll Gate Inn (return) 10. Robert B. Mantell 16. Florodora 19.——ITEM: During the performance of The Devil's Auction one of the dancers, Violet Cameron, fell down two flights of iron stairs to the stage, but fortunately escaped serious injury, and was able to proceed with the co. 8.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Sibella (local) 3-5 drew fairly well. Hamlin's Wizard 7 pleased large house. Devil's Auction 8. Eliza Proctor Otis 13. King Dodo 16. West's Minstrels 17. A Cup of Fortune 19.——PARK THEATRE (John Stilson, manager): Human Hearts 3-5; good house; co. excellent. Aubrey Stock co. opened for week 7 to large houses. A Royal Prisoner 14-16. A Mother's Heart 17-19.——ITEM: Rain Brunelle, of this place, has received an offer to join Sousa's Band as flutist.

DOVER.—CITY OPERA HOUSE (Charles R. King, manager): Bellamy Club Vaudeville 3 to big business. Devil's Auction (Stage Hands' Benefit) 5 pleased large audience. Primrose and Dockstader's Minstrels 18. Morocco Bound 25. Father Mathew's Minstrels (local) 22.

NASHUA.—THEATRE (A. H. Davis, manager): Vaudeville 3-5 to fair business. Superba 5 pleased good audience. Ramblers Burlesquers 10. King Dodo 17.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Dusen, manager): Professor Vallee, hypnotist, 4, 5 to poor business. The Wrong Mr. Wright 9. The Badge of Honor 17. A Hero in Rags 23.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Kathryn Kidder in The Country Girl 8 to fair business.

NEW JERSEY.

ATLANTIC CITY.—ITEM: In the conflagration that wiped out two blocks of buildings in this place the Academy of Music was totally destroyed. Thomas E. Shea, who was playing there at the time, removed all of his scenery, etc., without loss. During the interval required to rebuild the Academy all of Mr. Faulkner's bookings will be played at the Empire Theatre.——EMPIRE THEATRE (Joseph Frazier, manager): Thomas Jefferson gave three excellent performances of Rip Van Winkle 4, 5, to large audiences. King Dramatic co. 7-12 in Blue Jeans, The Sporting Duchess, Held by the Enemy, The Land of the Midnight Sun, East Lynne, The Cherry Pickers, and On the Wabash; co. fair; business large. Grace George 14. The Span of Life 16. The New Yorkers 17. Kyrle Bellew 18. The Katzenjammer Kids 21. Pudgy's Vaudeville Stars 24. The Heart of Maryland 26. Bennett and Moulton co. 28-May 10.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Man to Man, a melodrama by Nain Grute, was produced for the first time on any stage 3-5 to fair houses. The plot is conventional, but the incidents introduced are new and effective; co. capable. West's Minstrels 6 to S. R. O.; audience pleased. A Thoroughbred Tramp 7-9 to large business; co. fair. In the Valley of the Genesee 10-12. Jesse James 13-16.——ITEM: Manager H. P. Soulier is laid up with a severe attack of pneumonia. During his absence Treasurer Jewel Riggs has assumed control with marked success.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Cora Payton Stock co. closed very successful week 5 with Two Nights in a Bar Room to S. R. O. Professor Bishop's Female Minstrels 7 was a decided success. Creston Clarke in A Woman Keeps a Secret 8 to rather a small audience. Are You a Mason 9 to large house; performance decidedly enjoyable. The Players' Club 14-17. Kyrle Bellew 18, 19. The Telephone Girl 21. At Valley Forge 23. Madame Modjeska and Louis James 24. Frankie Carpenter co. 28-May 3.

CAMDEN.—THEATRE (M. W. Taylor, manager): Dangers of Paris 2 to fair business. Caught in the Web 1-3; fair co.; good business. Thomas E. Shea in The Pirates of Honor and Dr. Jekyll and Mr. Hyde 4-5; excellent productions; ordinary business 3; S. R. O. 4, 5. The Span of Life opened to S. R. O. 6. Creston Clarke 14. The Katzenjammer Kids 17-19. Fulgora's Vaudeville Stars 21-23. Tennessee's Pardner 24-26. Special engagement of Frank Gardner in Shakespearean plays 28-30.

BRIDGETON.—CRITERION THEATRE (E. R. Moore, manager): Thomas E. Shea 4, 5 to big business; good performances. Franklin Stock co. 7-12 opened to fair house; business continued fair. Plays: The Gambler's Girl, My Friend from India, Pawn Ticket 210, Shallow Boy, The Strange Adventures of Miss Brown, and Forty-nine; good co. The Span of Life 19. Joshua Simpkins 21. Creston Clarke 23. Bennett and Moulton co. 25-30.

ELIZABETH.—JACOBY THEATRE (George W. Jacoby, manager): Flemyng's Ball 3. A Thoroughbred Tramp 10. Caught in the Web 11, 12. The New Yorkers 18. Kyrle Bellew 24.——LYCEUM THEATRE (William McD. Drake, manager): Amherst College Dramatic Association 7. Devil's Daughter (return) 8, 9. Miss New York, Jr. Buttonquers 10-12. Lecture 18. O'Flynn's Stone Wall 17-19.

ROONTON.—LYCEUM (Harris Brothers, managers): The Deacon 18.——ITEM: The Hart Jersey Water Co. will resume work on their reservoir 15. Two thousand men will be employed.—The theatre attaches had their first ball 4 in Lyceum Hall. It was a success. On Tuesday, 8, they held their annual banquet at the Reed House, that was also much enjoyed.

PATERSON.—OPERA HOUSE (John J. Gostchius, manager): O'Hooligan's Wedding 3; poor performance and house. Eben Holden 4, 5; good audiences. Caught in the Web 7-10 to fair business; co. poor. The Little Minister 11, 12. Kyrie Bellew 14, 15.

RED BANK.—OPERA HOUSE (Charles R. Nieman, manager): Pudd'nhead Wilson March 31; good performance and business. Down and Up 16. Keystone Dramatic co. 21-26. Alumni Entertainment 3 to S. R. O.; good performance.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Downing's Vaudeville co. 5 to large business; pleased audience. Peck's Bad Boy 15.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (L. M. Crawford, manager; W. S. Moss, local manager): Morrison's Paul 6. The Prisoner of Zenda 18. The Christian 28.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Himmelein's Ideals closed one of their most successful engagements here 5; S. R. O. at each performance; co. pleased. Beatrice Earle showed versatility. Lovers' Lane was given by competent co. for the first time here 7 to S. R. O. The Little Minister 8; small house; co. good. The Strollers pleased capacity house 9. John Henshaw and Marie George were favorites. William Macart, Josie De Witt, Louise Lawton, Harry Fairleigh, and D. L. Dow also deserve mention. In Old Kentucky 10. Jefferson De Angelis 11. Thomas Jefferson 12. Are You a Mason 14. Out of the Fold 15. Louis Mann and Clara Lippman 16. On the Suwanee River 18. Roger Brothers 19. The Devil's Auction 21. The Bostonians 22. The Night Before Christmas 23. The New Yorkers 25. A Royal Family 26. The Royal Box 28. Pirates of Penzance (local) May 1, 2. Kyrie Bellew 3. Frankie Carpenter co. 5-10. Maude Adams 14. E. H. Sothern 16.——ITEMS: After a two weeks' rest the Lovers' Lane co. reopened here 7.—Manager Benedict was among the invited guests at the opening of the new Whyland Opera House at St. Johnsville 8.—Clara Everett, who was seen here last season with Mrs. Fiske, was the guest of friends 7.—Noel Orchard, a well-known local tenor, will assist in the Albany Bi Club Minstrels 3, 4. He also has engagements to fill in Troy, Hudson, and Gloversville.—The Rev. Dr. J. Pillip R. Pendleton, rector of St. George Episcopal Church, is an active worker for the Actors' Church Alliance here, and frequently calls upon members of the profession who are temporarily here.

ELMIRA.—LYCEUM THEATRE (M. Bain, manager): Arthur Deming in Don't Tell My Wife 3; fair house. Emmet Devoy in Friend Karl 4; fair house. Mr. Devoy was seen to advantage and was supported by a good co., of which Annie Yeaman's, Alfred Mayo, T. G. Lingham, Henry Travers, Basil West, Edward Torrey, Francis Sedgwick, Jean Hayden, and Karl Carman deserve mention. Peck's Bad Boy 5 to large houses. Bi Henry's Minstrels 8; S. R. O. Bi Henry, the Brothers Bard, J. A. Probst, Corrigan and Dova, and Harry Hemingway, an Elmiran, scored. A Fatal Wedding 10. Edwin R. Weeks co. 11. Stetson's U. T. C. 12. The Bostonians 17.——AUDITORIUM (H. K. Grady, manager): Edwin R. Weeks 10.——ITEMS: William Dennison is making arrangements to erect a new theatre at Waverly, N. Y.—Lawrence J. Anhalt, press agent of the Lyceum, is in New York.—Arthur Deming closed his tour in Don't Tell My Wife at Erie, Pa., 12.—Business-Manager W. Charles Smith, of the Lyceum, has been presented with the old weather vane that topped the old City Hall, which has been purchased by the Elks, and is soon to be replaced by a modern home for that organization.—William Hollands, Sr., father-in-law of J. H. Geer, formerly manager for Tim Murphy, and the present telegraph editor of the Elmira "Advertiser," died at Horseheads, N. Y., 9.—W. W. Cole, general manager of the Elmira Water, Light and Railroad Co., will establish a line of boats between Burick's Glen Park and Bohemia this Summer.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees: J. J. Shubert, manager): Secret Service, as presented by the Owen Davis Stock co. 7-12, attracted large and enthusiastic audiences. Esther Lynne became at once a favorite. Herbert Rostwick deserves praise for his portrayal of Captain Thorpe. Donald Meek as Wilfred Varney, Elizabeth Hunt, Elizabeth Breyer, Van Dyke Brooke, and A. C. Henderson are also to be commended; staging met all requirements. My Old Kentucky Home 14-19.——LYCEUM THEATRE (A. R. Wolff, manager): Josef Hofmann, Fritz Kreisler, and Jean Gerardy in Concert to fair house 8. Louis Mann and Clara Lipman in All on Account of Eliza to fine business 11, 12. Rogers Brothers 14, 15. John Drew 16. Jefferson De Angelis 18, 19.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Huntley-Harris Stock co. presented last half of week March 31-5 The New Dominion, The Fatal Card, East Lynne, and Uncle Tom's Cabin to large and enthusiastic audiences; co. excellent; scenery, costumes, and stage settings new and handsome. Y. M. C. U. Minstrels (local) 7; pleasing entertainment; S. R. O. audience. In Old Kentucky 8 to capacity; audience well pleased. The Minister's Daughter 12. Devil's Auction 19. The Royal Box 20.——BROADWAY THEATRE (James D. McNulty, manager): A very popular young man has been appointed manager of this house. He has retained the attaches of the former manager, and says the house will be put in first-class order for the best attractions.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, manager): Two Little Vagrants 4; good performance; medium business. James O'Neill in Monte Cristo 5; excellent performance; good business; scenic effects fine. The star, Frederick De Belleville, James O'Neill, Jr., Warren Conlan, and Selene Johnson deserve mention. A Bunch of Keys 8; fair house and performance. Emmett Devoy in Friend Karl 9; small house; fair performance, in Old Kentucky 11. Florodora 12. Lovers' Lane 15. Henrietta Crosman 21. Louis Mann and Clara Lipman 23. The New Yorkers 24. A Runaway Girl 25.——KASSON OPERA HOUSE (A. L. Covell, manager): The Ramblers Burlesquers 3 drew well and pleased. The Minister's Daughter 14. Old Dan Tucker 18. The Galley Slave 24. The Royal Box 28.

SYRACUSE.—WIETING OPERA HOUSE (M. Bain, lessee: J. L. Kerr, manager): Virginia Harned in Alice of Old Vincennes 2, 3 pleased good houses. Ward and Vokes in The Head Waiters 4 to large and amused audience. The Strollers (return) 5 to good house. Louis Mann and Clara Lipman in All on Account of Eliza made their usual hit 9; business good. Bi Henry's Minstrels 14. John Drew 15. Rogers Brothers 16, 17. The Bostonians 24.——GRAND OPERA HOUSE (Shubert Brothers, lessees: C. H. Plummer, manager): Happy Hooligan to S. R. O. 3-5; good performances. Man to Man 10-12. Human Hearts 14-16. The Minister's Daughter 17-19. On the Suwanee River 21-23. McFadden's Row of Flats 24-26.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): E. V. Phelan Stock co. closed good week 5. "The Angelus," sung by George Graham, made hit, and the other specialties deserve mention. Friend Karl 12. Corse Payton's Stock co. 14-19.——LINCOMB'S OPERA HOUSE (George C. Lincomb, manager): Castle Square Stock co. opened 7 for week; co. good; business fair.——ITEMS: Lorow's Glass Blowers opened an indefinite engagement 7 in Odd Fellows' Building.—A series of base ball games were played between the members of E. V. Phelan Stock co. and the local academy while co. was here, that resulted in the defeat of the stock co.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Bris, lessee: E. J. Goodwin, manager): Eugene Cowles Opera and Concert co. 3 proved a musical treat; business light. A Poor Relation 7 to good business; satisfactory performance. Frederick Summerfield scored. Stetson's U. T. C. 10. Our New Minister 11. A Jolly American Tramp 12. Clark-Sceville co. 14-16. Mildred Holland 18. Old Jed Prouty 24.——ITEM: The New York Marine Band have been engaged to play at Celoron Park the coming season.—Preparations are being made to hold a large carnival at the park the first week in September.

BINGHAMTON.—STONE OPERA HOUSE (J. P. Clark, manager): Waite Comedy co. in The War of Wealth, The Golden Giant Mine, Slaves of Gold, The Octoroon, Under Two Flags, Tangled Flags in China, and For His Country's Sake pleased good houses March 31-5. Way Down East 7 to capacity; excellent co. Jefferson De Angelis in A Royal Rogue 8 was well received. Huntley-Harris co. opened for four days 9 to crowded house; satisfactory co.——BIJOU THEATRE (Lee M. Cafferty, manager): Dilger-Cornell co. opened for week 7 to packed and pleased house.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): James O'Neil in Monte Cristo 4 delighted large audience. Bennett and Moulton Stock co. in Out in the Streets 5 pleased good audience. Stoddart, lecturer, 7 pleased small audience. J. H. Stoddart, supported by fine co., presented The Bonnie Brier Bush 8 to small but appreciative audience. Mr. Stoddart received several curtain-calls. Jefferson De Angelis 10. Out of the Fold 14. Florodora 17. The Devil's Auction 18. Louis Mann and Clara Lipman 19. The New Yorkers 22. Faversham 28.

TROY.—GRISWOLD OPERA HOUSE (M. Bain, manager: H. R. Hoyden, resident manager): Out of the Fold 3, 4; co. excellent; good houses. A Wise Guy 5; fair house. Man to Man 7; business and co. good. All on Account of Eliza 8; good audience. Jefferson De Angelis in A Royal Rogue 9; large and well pleased house. Friend Karl 10. J. H. Stoddart 11, 12. On the Suwanee River 15, 16.——RAND'S OPERA HOUSE (William H. Halligan, manager): The Country Editor 3-5; business and co. good. Monte Cristo 7; big house. Two Little Vagrants 10, 11; fine audiences.

ALBANY.—EMPIRE THEATRE (A. J. Voyer, manager): Bi Club Minstrels (local) 2, 4 to good business. Louis Mann and Clara Lipman in All on Account of Eliza pleased fair audiences 7, 8. H. Stoddart 9. A Royal Rogue 11. The Second in Command 14.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Lost River 3-5 to big business; audiences well satisfied. Two Little Vagrants 7-9 drew large and pleased audiences. The Outpost 10-12. In the Valley of the Genesee 14-16.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, manager): A Bunch of Keys 5; good audiences; performances poor. Paderewski 7 delighted small audience. Man to Man 8, 9, to light business; performances average. J. H. Stoddart 10. Friend Karl 11. In Old Kentucky 12. Jefferson De Angelis 14. Louis Mann and Clara Lipman 15.——ITEM: The local lodge of Elks will have its annual benefit 21. Out of the Fold will be the attraction.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): Kathryn Kidder opened in The Country Girl 4 to fair business. R. V. Phelan Stock co. in Forgiven, Called Back, Moths, The Crust of Society, and A Bachelor's Honeymoon 7-12; best repertoire co. of season; good business. Florodora 15. Kyrie Bellew 17. Williams' College Dramatic Club 18. The Bostonians 21. Henrietta Crosman 22. Peck's Bad Boy 26.

OSWEGO.—RICHARDSON THEATRE (Hennocksburg Brothers, lessees: J. A. Wallace, manager): Bennett and Moulton co. March 31-5 in A Daughter of the South, Dangers of New York, The Man Outside, At the Hour of Nine, Monte Cristo, and Out in the Streets pleased large houses. J. K. Emmett and Lotta Gilson in The Outpost 7 pleased small house. Lovers' Lane 9. Uncle Terry 11. Hi Henry's Minstrels 15. Out of the Fold 18.

CANANDAIGUA.—GRAND OPERA HOUSE (S. G. McKechnie, manager): The Fatal Wedding 7; packed house pleased. Edwin Mordant, J. R. Mitten, Ola Humphrey, and Louis K. Quinten deserve mention. Little Cora Quinten very clever. Gertrude Haynes and her "Choir Celestial" was assisted by twenty-five male voices from St. John's vested choir. Stetson's U. T. C. 10.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): Tefft and Sullivan's Entertainment (local) 16-18. First part to consist of operatic minstrels. The one-act musical farce that follows is entitled The Arrival of the Prince, or Royalty in Ethopia, and is by Tefft and Sullivan. The entire entertainment has been copyrighted. Fifty people will take part. Professor H. E. Sullivan has arranged the music.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Barry, manager): Belles of Blackville (local) 2, 3 was a success. Thomas, hypnotist, 5; small house. Out of the Fold pleased large house 7. A. R. Zlata's Orchestra, of Albany, 8. Guy Brothers' Minstrels 14. Golden and Woodin's Animated Picture and Illustrated Song co. 16 (benefit Maccabees).——WEED'S OPERA HOUSE (Alex Weed, manager): Dark.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lambert, manager): Florodora 7; big business. U. T. C. 9 to capacity. Our New Minister 12; good business. Millicent Holland in The Power Behind the Throne 14; full house. Richard Golden in Old Jed Prouty 15; good business. A Jolly American Tramp 19. Otis Skinner 23.

COHOES.—OPERA HOUSE (R. C. Game, manager): Cook-Church Stock co. closed good week's business 5. The Little Minister 7; large and satisfied audience. Thomas Jefferson in Rip Van Winkle 8; fair house; excellent performance. In Old Kentucky 9; good house pleased. Lovers' Lane 11. Two Little Vagrants 12. Out of the Fold 28.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees; H. J. Sternberg, resident manager): J. K. Emmett and Lottie Gilson in The Outpost 9 pleased small house. Hi Henry's Minstrels 5, matinee and evening, pleased good houses. Florodora 9; fair house. David Harum 12. Frankie Stock co. 14-19.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): A Poor Relation 4; fair house; excellent performance. Klark-Sceville co. 10-12. Frenched Valley 19 canceled.——ITEM: Edmond Mulkay, formerly of this place, has signed with the Eugenie Blair Stock co. for the Summer season in Cleveland, O.

PORT JERVIS.—GRAND OPERA HOUSE (William Kadel, manager): Charles K. Champlin co. March 31-5 to fair business; performances good. Plays: Only a Private, The Curse of Pride, The Octoroon, The Way of the World, The Banker, and Driven from Home. My Girl 12. In Gay Paree Burlesquers 20. Conroy, Mack and Edwards' co. May 10.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Two Little Vagrants gave two performances to fair business 5; good co. Eva Harrison well received. Himmelein's Ideals opened for week 7 to capacity in The Electrician; co. and specialties good. Florodora 15. Louis Mann and Clara Lipman 22. The New Yorkers 23. The Runaway Girl 28.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Two Little Vagrants 3; fair co.; good house. Ramblers Burlesquers 5; poor entertainment; fair house. Lovers Lane 8; excellent performance and house. The Outpost 9; good co.; small house. Florodora 11. Jefferson De Angelis 15.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Bennett and Moulton co. 7-12 to good business in A Slave's Revenge, The Captain's Mate, Dangers of New York, The Queen of Chinatown, The Pride of Kerry, Out in the Streets, and Orphans of New York. Uncle Terry (return) 16.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Schiller Stock co. closed week 5 to fair business. Thomas Jefferson in Rip Van Winkle 7 to large and pleased audience. Eben Holden 8 to large house. F. M. Holland, Jay Wilson, Louis Payne, Lucille Flaven, and William Harris deserve mention.

ONEIDA.—THE MUNROE (H. J. Preston, manager): Boston Ideal Opera co. in The Mascot 4; small audience pleased. J. K. Emmett and Lottie Gilson in The Outpost 5 pleased packed house. Human Hearts 12. An Actor's Holiday 14. Minstrels (local) 15. Are You a Mason 16. Allen Villier co. 28-May 3.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): David Harum 4 pleased fair audience. Stetson's U. T. C. 7; topheavy house. Florodora 9; excellent performance; fair business. Wilbur Opera co. 14-19.

GENEVA.—SMITH OPERA HOUSE (M. Bain, lessee: F. K. Hardison, manager): The Fatal Wedding 8. Florodora 10. Louis Mann and Clara Lipman 14. Robert College Dramatic Club in His Excellency, the Governor, 15. Jefferson de Angelis 17.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Fatal Wedding 9 to capacity. Bi Henry's Minstrels 11; S. R. O. Himmelein's Ideals 14-19. A Jolly American Tramp 23. Louis Mann and Clara Lipman 24.

PEEKSKILL.—CRYPTIC THEATRE (E. R. Hirsch, manager): O'Hooligan's Wedding 5; fair house; co. not up to standard. Bijou Stock co. 17-19. Peck's Bad Boy 22. Wills Brothers' co. 23-30. Fields and Hanson's Drawing Card May 5-10.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, manager): Imperial Hand Bell Ringers 5; fair business; good entertainment. The Shamrock and the Rose (local) 8 pleased good audience. Faust 18. A Jolly American Tramp 23.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, manager): Alma Chester co. (third return) opened for week 7 to good business. Caught in the Web 10. Lovers' Lane 12. Local 22. 24. Peck's Bad Boy 28.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, managers): Mobin's Dramatic co. 7-9; poor business and performances; specialties good. An Actor's Holiday 10.

MATTEAWAN.—OPERA HOUSE (Miss Dibble, manager): Rose Sydell's London Belles Burlesquers 10 to fair business. Cated Minstrels (amateurs benefit of Beacon Fire Department) 17.

GLEAN.—OPERA HOUSE (J. H. Havens, manager): York State Folks 7 to S. R. O. David Garrick (local) 10, 11. Mildred Holland (return) 17. Adelaide Thurston (return) 24.

HUDSON.—OPERA HOUSE: Hi Henry's Jr., Minstrels (local) 8, benefit City Hospital; good house; pleasing entertainment. Rose Sydell's London Belles Burlesquers 11. Lovers' Lane 17.

ITHACA.—LYCEUM (M. M. Gunstadt, manager): Maude Hillman co. to packed houses March 31-5. Jefferson De Angelis 16. In Old Kentucky 17. The Bostonians 18. A Runaway Girl 22.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): Stetson's U. T. C. 11. Mildred Holland 19. Bennett and Moulton co. 21-26. Peck's Bad Boy 28. Gorton's Minstrels May 1.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): David Harum 5 to fair house. Stetson's U. T. C. 9 pleased big houses. Mildred Holland 15. White's Faust 22.

ONEONTA.—NEW THEATRE (F. W. Lloyd, lessee: N. J. Farnoe, manager): The Little Minister 9 pleased crowded house. Thomas Jefferson 11. David Harum 21.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): R. R. King lectured on "The Almighty Dollar" 9 to small but pleased audience. Old Dan Tucker 17.

HAMMONDSPORT.—FREY OPERA HOUSE (G. Frey, proprietor: H. B. Lougwell, manager): The Old Clock on the Stairs, cantata (local) 3. David Harum 11. Faust 19.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Moving Pictures 10, 11 opened to good business. Twenty-seventh Regiment Band Minstrels (local) 30.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): David Harum 9 to good house; performance satisfactory. White's Faust 17.

COHOCKTON.—DOLAN'S OPERA HOUSE (Pierce and Dunton, managers): Local fair 23-26. Star Comedy co. 28, 29.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Peck's Bad Boy 4; big business. Hi Henry's Minstrels 9 drew usual big house.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, manager): Strife (local), auspices Athletic Club, 4. Peep o' Day Boys (local) 18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Dark.——ITEM: A party of fifteen went from here to Utica 7 to hear Paderewski.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Hi Henry's Minstrels 3 to full house. David Harum 8 to large audience.

PENN YAN.—YATES LYCEUM (H. R. Bell, manager): David Harum 10. Stetson's U. T. C. 11.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): In Old Kentucky 14.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Robson Theatre co. opened for week 7 in The Wheel of Fate to S. R. O., followed by On the Eastern Shore and My Uncle from Japan. Spooner Dramatic co. 21-26.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Pollard's Australian Juvenile Opera co. in The Gaiety Girl and The Geisha 1, 2, to good business; performances enthusiastically received. The Pride of Jennico 3 to fair and well pleased audience. Y. M. C. A. (local) Entertainment 7; good house. University of Minnesota Glee Club 12. The Eleventh Hour 15. Rose Coghlan 21. The White Slave 23. Blanche Walsh 24.

MANDAN.—OPERA HOUSE (W. D. Kennelly, manager): The Pride of Jennico March 29; excellent co.; fair business. Fire Department Ball 31. The Eleventh Hour 7.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Frederick Warde in King Lear 4; fine performance; large and appreciative audience.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): Frederick Warde in Julius Cæsar 2; fine performance; good house.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausamen, manager): McEwen, the hypnotist, 11, 12.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager: Otto Kilves, business-manager): Victor Herbert's Pittsburg Orchestra 3 to fair house. The Princess Chic drew but light houses 6, 9; performances rather uneven.——LYCEUM THEATRE (Frank Burt, manager: George W. Stevens, business-manager): Dark.——BURT'S THEATRE (Frank Burt, manager: George W. Stevens, business-manager): Katie Emmett in Waifs of New York to good business 3-5. Dangerous Woman drew well 6-9.——EMPIRE THEATRE (T. H. Gannon, manager): Stock co. presented Friends 6-12; business good.——ITEMS: Mrs. J. J. Rosenthal (Katherine Osterman) is the happy mother of a boy, born 7. Mrs. Rosenthal has been in the city most of the Winter with her sister, Emil Hoch, lately of the Empire Stock co., and the management for salary, and was awarded judgment for the full amount of his claim, $40. Mr. Hoch severed his connection with the co. a week ago, and his claim was for one week's salary, that he claimed was due him. C. M. EDSON.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, manager: G. C. Miller, business manager): The Liberty Belles to good business 3; musical comedy finely staged and made favorable impression. Harry Gilbert was particularly popular in his imitations. Julia Marlowe in When Knighthood Was in Flower 4; S. R. O.; star ably supported. Anna Held in The Little Duchess 5; S. R. O.; stage settings fine and chorus well trained. The Evil Eye opened for two nights to light business 7; production mediocre.——PARK THEATRE (Harry R. Feicht, manager): Bert Lynne 2-5; S. R. O.; fair co. The Belles of Paris opened to packed house 7, but the performance was inferior, and Manager Feicht rung down the curtain before its completion. Manager Feicht will fill in with his lecture on "Oberammergau" 8, 9.——ITEM: Milton Gunckel, the business manager for a Western Quo Vadis co., returned home 8. J. W. WEIDNER.

AKRON.—NEW COLONIAL THEATRE (M. Bole, proprietor: John R. Pierce, business-manager): Our New Minister 3; co. very good; medium house; Joseph Conyers, John Barker, John Terries, Charles Stedman, Henry R. Scott, John P. Brawn, Louis Pierce, and Mrs. George W. Barnum very clever. Eugene Cowles Opera and Concert co. 4; small house; very enthusiastic. Human Hearts 5; full house; co. poor. Harry's Minstrels 7; co. very good; medium house. Mam'selle 'Awkins 8; co. good; small house; Carolyn M. Hinotin won the hearts, and Herbert Ballinger, Elinore Richmond, J. J. Clinton, Harry W. Wilson, and Max Rossi also good. At Valley Forge 9; co. clever; small house; John Nicholson, Frank R. Moore, W. A. Davenport, J. A. Larkin, J. J. Morris, Olive Martin, and Elizabeth Sommerville deserve mention. Tim Murphy in Old Innocence 10. York State Folks 12. The Volunteer Organist 14. The Heart of Maryland 16. William Faversham 18. The Cowboy and the Lady 17. Madame Modjeska and Louis James 19.——GRAND OPERA HOUSE (T. K. Allaugh, manager): Are You a Buffalo 4; co. satisfactory; small house; the specialties of Swift and Huber, and the Mount Comedy Four very pleasing. A Jolly American Tramp 5; co. satisfactory; medium house. The Katzenjammer Kids 10. The Telephone Girl 11.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Senator Dolliver lectured 4 to S. R. O.; audience pleased. Our New Minister (return) 7 to S. R. O.; curtain-calls numerous. John Terris, Charles Stedman, Joseph Conyers, John Barker, Louis Pierce, W. C. Tanner, Grant Foreman, Henry R. Scott, J. P. Brawn, Ethel Brooke Ferguson, Mrs. G. W. Barnum, and Phila May carried off the honors. The Blondells in The Katzenjammer Kids 8 to pack

THE LONDON STAGE.

Gawain Gossips About Ben Hur, All on Account of Eliza, and Other Things.

(Special Correspondence of The Mirror.)

London, April 5.

Of the many new theatrical productions in this city this holiday week, I assume that the two most interesting to American citizens will be your native made plays, Ben Hur and All on Account of Eliza. We were to have seen Ben Hur at the large Drury Lane Theatre last Monday evening as ever was, but during a midnight rehearsal last Saturday something went wrong with the works of the chariot race apparatus, and several of the fiery, untamed steeds, specially engaged, forgot their parts and became unmanageable. Whereupon Manager Arthur Collins (with him Joseph Brooks) held a council, and anon resolved to postpone this vast production until Thursday night. This, of course, involved a good deal of chopping and changing of seats, to say nothing of extensive expense concerning salaries. On Thursday, however, Ben Hur duly made its debut upon the British stage, before a vast audience, which included all sorts of clergymen and other preachers (attracted by the religious element of the story), a large contingent of sporting men (anxious to see how the big race panned out), numerous metropolitan authors and actors, American and English, and many members of the Chosen Race, all eager to see the Hebrew hero of the play vanquish and overcome his enemy, the malignant Messala.

The so-called "American Invasion" is, indeed, brought home to us when the frieze of Old Drury's tableau curtain is adorned with eight fine and large representations of the Bird of Jove in his habit as he looks upon us from the face of the Almighty Dollar and his perch of forked lightning. These national ornithological emblems doubtless, however, served to induce a proper Americanised feeling among non-American kind friends in front.

The house, as I have indicated, was packed from floor to ceiling. The performance went without a hitch from start to finish, and was for the most part received with unstinted applause. Yet it was noticeable that any strongly accentuated "religious" allusion was always unpalatable to some of the gallery folk. This was noticeable even in the prelude, when the Star of Bethlehem shone upon the Three Wise Men—that is to say, when the Star, from being an ordinary bright star, suddenly assumed supernormal radiations. From time to time throughout the next four acts "boos" were occasionally audible; but there was not any really active expression of dissatisfaction until the scene of the Miracle on Mount Olivet. And then it was drowned in the general applause. The Miracle is supposed to be performed by a Divine Emanation, a beam of light which issues from the unseen Saviour, on Whom the gaze of the stage-crowd is supposed to be bent. Through the beam of light falls a shower of glittering dust like extraordinarily brilliant motes in a sunbeam. This glittering dust extended into the auditorium and was plentifully deposited on the occupants of the stalls.

The wonderful chariot race went with remarkable smoothness, and the excitement was tremendous. It was all too brief, however. It is doubtful whether the race lasted more than forty-five seconds. Probably it will last longer by and by. When the race was over the principals appeared before the curtain. The applause continuing seemed to be a call for Collins, who had apparently been watching the race from the front. He presently walked down the stalls aisle, and, turning, bowed to the house. This was more effective than if he had made his bow from the stage.

The scenery was real lovely all the time, but especially the scenes in and around Antioch. Antioch seems to have been rather a rowdy place, but good for week-ends. To those week-enders addicted to the "games" and "the girls" it must have been a haven of unalloyed delight. I am not sure that General Lew Wallace knows much about the customs of the Ancient Romans, and I do not think much of his dialogue. It is too ornate, too flowery, too metaphorical for my money. When adapter William Young deviates into language of his own the play is far better. On the whole, I think Young has done his adapting well. It was a terribly difficult task. In reading his play the "religious" bits do not seem to jar upon you anything like so much as they do in representation. That is, perhaps, because in a play which is frank melodrama, and not a poetic play, the religious element does not fit in well.

Still, there was no need, to my thinking, to attack the religious portion of Ben Hur so much as certain of the audience, and especially certain of the newspapers, have done. Some of our dramatic critics nowadays profess to know such a lot, and some of them really do know a lot—except about the drama. Some papers praise the play highly, but from different points of view. Indeed, it seems to me that several of our biggest journals now are controlled either by Nonconformists or Jews. The non-cons object to any indication of religion upon the stage, and they make Ben Hur suffer for it. And the Jews see in Ben Hur's triumph the triumph of their race over the Gentiles in many matters.

But enough on that head. As to the actors, the most successful were your Robert Taber as the hero and J. R. Dodson as Simonides. Both these greatly distinguished themselves, but their distinction was in effect elocutionary, for neither part can be considered as affording much acting opportunity. Constance Collier, just called back from playing in Ulysses at Her Majesty's, makes a fine and large Egyptian Iras, and she acts well, to boot. Constance is now one of the best elocutionists on our stage. Norah Kerin was a winsome Esther, and Maud Milton, so long with Irving and company, was pathetic as Ben Hur's nameless mother. Sydney Valentine (with his heavy-voice stop on) was very convincing as Sheik Ilderim. This Shook, or Shack, or Shike, as the case might be, swears at every opportunity, either by the splendor of God or by God's splendor. This seems to me more of a crusader's oath than the adjuration of the desert-born. But that way madness lies.

The *Daily Express*, which was very severe upon Ben Hur, publishes this morning an interview which one of its men had with Arthur Collins. The *Express* seems to want Collins to cut out all the "religious" allusions. But Collins says "No," and quite right, too. I think they might be reduced somewhat, I grant, but to cut them all out would utterly destroy the piece. Moreover, as Collins pointed out very truly, the disapproval on the first night was from a very small section of the overwhelming audience present. And people are already talking about the play and of its sacred portions. All of which is what Bakspeare called bold advertisement. Besides, it is not as though the "religious" were intentionally offensive. And so, for the present, I leave Ben Hur, stopping only to congratulate all concerned on the most wonderful mise-en-scene ever seen, even at Old Drury, that home of vast productions.

As All on Account of Eliza was somewhat foolishly, as I think, produced on the same night as Ben Hur and a new drama called Little Mother, many of us had to go to the Shaftesbury last night to see the latest American production. I am glad to report that All on Account of Eliza has been warmly welcomed by the public and by most of the papers. Whether the story of the piece is strong enough to insure a long run is, perhaps, open to question. And it may be that the said story and its trimmings may prove to be too local for the London play-consumer. But of the piece's many merits and of the excellent way in which it is principally played there can be (as William Schwenk Gilbert sings) "No possible probable manner of doubt, no manner of doubt whatever."

As in the case of Ben Hur, it is, of course, unnecessary to give any details of the plot of All on Account of Eliza. It is enough to say that it is admirably cast. James H. Polite Lunatic Sullivan, always a fine comedian, acts as Old Hochstul better than I have ever seen him act. Indeed, with all its quaintness and dry humor, sandwiched with little suggestions of parental pathos, this impersonation is, to me, singularly fascinating. I feel that I could see it again and again. As for Madge Lessing, she has never looked so lovely nor acted so cleverly than as the much harassed but equal to the occasion Eliza in this piece. Valuable histrionic assistance is given by Charles Dox, Maitland Marler, and Alice Beet.

In order to make room for All On Account of Eliza at the Shaftesbury, Leo Dietrichstein's other play—or rather adaptation—Are You a Mason, had to be shifted to the Royalty, where it started laughter-causing on Monday night. Many of the original Shaftesbury cast came along, including George Giddens, Marsh Allen, one of our best *jeunes premiers*, Marie Illington, Ethel Matthews, and Paul Arthur. So warmly welcomed was this right merry play that it will, I doubt not, run well into May, when, if it is still going strong, it must be shifted otherwhere, as Mrs. Pat Campbell has just sent over to say that she has decided to return to the Royalty instead of going on from America to Australia, where the plague is reported to be rampant just now.

A Chinese Honeymoon, by George Dana, celebrated its two hundredth performance at the Strand on Tuesday, when divers bits of new business were added for Farren Sontar, Marie Dainton, Kate Cutler, and Louie Freear. You will be sorry to hear that Stage-Manager Richard Barker is ill. François Cellier, for twenty-five years conductor for the D'Oyly Cartes at the now defunct Opera and at the Savoy, has resigned his post there and will to-day embark for South Africa to musically direct a Savoy Opera Repertoire company of Mrs. Carte's.

Mrs. Brown-Potter, having made it up with Beerbohm Tree and the Poet Phillips last Monday, took up the character of Calypso in Ulysses at Her Majesty's, which character she threw up during the rehearsals because of a disagreement with both the above named as to the question of the "reading" of this twenty minutes' long, but important character. The fair Cora is, of course, not a great actress, nor is her method entirely suited to this classical character. Still she looked lovelier than ever, if that be possible, and again soon became a strong favorite.

Last Saturday night the long, long promised melodrama based upon Guy Boothby's "Dr. Nikola," was produced at the Princess'. It achieved a success at this of late not too successful house. The acting honors fell to Charles Glenney as Sir Richard Hatteras and Joynson Powell in the name part.

James M. Glover, musical director of Drury Lane Theatre and manager of the Kursaal at that popular Sussex seaside resort, Bexhill on Sea, last Monday produced there a very droll comic opera skit concocted by himself and Librettist Arthur Sturgess, and entitled A General Joke. It was full of general jokes and bright melodies.

Hall Caine's sister Lily will, on Monday, bring to the Kennington Theatre, in the Southern suburbs, Victor Widnell's new society drama, A Woman of Impulse, which she successfully produced and successfully played in at the Court Theatre, Liverpool, a week or two back.

Sir Henry Irving and company duly arrived in London on Tuesday. Sir Henry, after being lavishly interviewed, and after having expressed himself as more than ever delighted with America and the Americans, at once proceeded to put in time at sundry social functions. For example, he unveiled a memorial window, in honor of the late D'Oyly Carte, in the Savoy Chapel, and in the process paid an eloquent tribute to the life work of that lamented impresario. Anon, the good knight, with the American Ambassador, Mrs. Choate, Miss Choate, and several other distinguished citizens of your great Republic, attended a midnight supper given by Citizen Gillette in the Lyceum's Beefsteak Club Room, in which cosy place I have often sat up with Irving far into the morning hours talking the British drama. Irving is, I am sorry to learn from a wire just to hand at the moment of mailing, rather under the weather. I am just off to see him. In the meantime I may tell you that the Alhambra vs. Lyceum affair concerning Cecilia Loftus has just been settled by the Alhambra people kindly canceling Cissie's contract, on condition that she recognised the agreement as an agreement.

I find I must ask your kind permission to leave my detailed notice of Merrie England, just successfully produced at the Savoy, until my next.

To-night Edward Terry makes his reappearance in London in a new play, called My Pretty Maid, by the author of Merrie England, Captain Basil Hood to wit. Next Wednesday Charles Wyndham returns to his theatre in the Charing Cross Road, and will produce a new play, formerly called The Diplomat, like the piece just produced in your city, but now entitled The End of a Story. You will perhaps not be surprised to learn that The Girl from Maxim's has received notice to quit the Criterion. So vulgar and poor a piece could not possibly last long. Frank Curzon will shift A Country Mouse to the Criterion in a week or two, in order to make room for Charles Hawtrey's return to the Prince of Wales' in The President. To-morrow night Hawtrey is to have a Welcome Home dinner at the O. P. Club.

Gawain.

The De Lester Co. are the sole and exclusive owners of the dramatic rights to Alphonse and Gaston, and will lease the Western rights on royalty to responsible parties.—Ed.

ACTORS' CHURCH ALLIANCE NEWS.

National Headquarters, 120 West 47th Street.

The Rev. George W. Shinn, D.D., was the speaker before the Twentieth Century Club in Boston last Saturday, and considered "The Theatre As it Has Been and Is." He began by contrasting the disrepute in which the stage and the acting profession were formerly held with the new attitude which was being assumed toward them by intelligent people. He showed that, while there were formerly a great many things about theatrical performances to shock religious people, their criticism of the stage was none the less often based upon mere prejudice. It was in order to bring about more enlightened views that the clergy had co-operated in the formation of the Actors' Church Alliance, one of whose fundamental principles was that the theatre as an institution played an important part in promoting the welfare of society. This organization had a bishop for its president, and had developed chapters in Boston, New York and Philadelphia, which were presided over by clergymen. Its membership was now over one thousand, of whom three hundred were in Boston.

The speaker dwelt on the gradual improvement of theatrical performances, as well as of the order and decorum within the theatre building. He also defended actors and actresses from the popular views so long held regarding them; sketched the origin of stage productions in the observances of the church itself, and emphasized the need there was, in such a civilization as ours, of that rest and recreation from the active business of money getting which the theatre was so well calculated to supply.

Tea will be served by the House Committee to members at the Headquarters on Thursday afternoon, April 17, from 3 to 6 P.M.

The second Monthly Conference was held at the Headquarters last Friday evening. George D. Macintyre, Treasurer of the Alliance and Secretary of the Actors' Society, presided and made the opening address. The Rev. Thomas H. Sill, chairman of the Chaplains' Committee, gave his experiences as chaplain in New York City and showed the value of the Alliance, particularly to actors and actresses who are strangers to the city. Edythe Totten spoke on Sunday performances and urged the Alliance to be represented by a prominent lawyer in each State Legislature in the protest against the Sunday theatre evil. A letter from Bessie Taylor descriptive of the very successful fair recently held by the Boston Chapter of the Alliance was read by the chairman, and it was well received. William C. Andrews described the daily workings of the National Alliance at the Headquarters and urged members to visit the rooms whenever they have the opportunity. Mrs. Sol Smith gave some reminiscences which showed the gradual disappearance of religious antipathy to the theatre and how the Alliance is creating a new atmosphere throughout the length and breadth of the land. The Rev. Walter E. Bentley, General Secretary, closed the Conference with a review of the present situation and read several letters from chaplains and from actors and actresses appreciative of the new relations being established every day between the Church and the theatre.

From reports received the National Alliance Sunday, on April 27, will be observed in about fifty cities, and the offering, or a part thereof, will be forwarded to the Headquarters for the support of the movement. Members of the dramatic profession are cordially invited to attend these services, a list of which will be published in The Mirror next week.

AMATEUR NOTES.

The Woman's Club, of Chelsea, Mass., presented School for Scandal at the Academy of Music, Chelsea, on April 8. The roles were all played by women and the performance was highly praised by the local press.

Brooklyn High School boys presented She Stoops to Conquer in a creditable manner at the Academy of Music, Brooklyn, last Friday evening. The audience was very large.

A spectacular drama, entitled Cuba, was presented by amateurs at the Alhambra, Syracuse, N. Y., last Friday evening for the benefit of the Homeopathic Hospital building fund. Two hundred and fifty people took part in the performance, that was enjoyed by a large number.

A female minstrel performance was given by a number of Brooklyn amateurs, members of Long Island Council, No. 49, National Provident Union, at Congress Hall, in that city, on April 9.

The Colonial Club, of Flatbush, Brooklyn, held a minstrel entertainment in their club house last Wednesday evening that was very successful.

Students of Amherst College appeared with success in the comedy, A Royal Guest, at the Germania Club, Brooklyn, last Thursday evening.

The B. B. L. A. Club, of Vicksburg, Miss., recently produced a musical comedy written by Gus Brown, the Mirror correspondent of that place. The Professor's Dilemma is the title of the play, and a large and cultured audience received it with much enthusiasm.

The Eleventh Hour and The Milkmaids' Convention were presented at the Opera House, Alexandria, Va., April 4, for the benefit of the Free Kindergarten. A large audience greatly enjoyed the performance. In The Eleventh Hour, Rebekah H. Barrett, Frank L. Slaymaker, and Mahlon H. Janney received several curtain calls. In the other offering, Bettie Pollard, Maybelle Ewing, Sallie Rathbone, Mahlon Janney, Myra Lee Ciraller, Evelyn Morgan, Elizabeth Bryan, Katie Smoot, Mary Pollard, Nannie Jones, Josephine Harlowe, Rebekah Barrett, Stewart Bryan, Lila Barrett, Lottie Greenwell, Harry Caton, Jennie Ewing, and Flossie Davidson were freely applauded.

At the Assembly Building, West Chester, Pa., The Mikado was presented by amateurs April 8 and 9 to large audiences, under the direction of F. L. Stampson, who deserves credit for the manner in which it was staged. Those deserving special mention are Ethel Rupert, Sara Harlan, N. M. Troutman, S. T. Sweney, N. R. Hamilton, H. A. Matlack, B. G. Strickland, J. R. McCowan, I. H. Frame, and W. B. Smith.

Newburgh, N. Y., Wheelmen gave a minstrel performance on April 9 at Columbus Hall. The first part was given by local talent and the second by professionals.

The minstrel performance for which a large number of members of Ethan Allen Club, of Burlington, Vt., have been rehearsing for the past two months, was given at the Howard Opera House in that place April 3 and 4, and was a success. It is said that no better amateur entertainment has been given in Burlington. Much credit for the success of the performance is due Mr. Wilder, of Montpelier. Mr. Wilder was presented by the club with a very handsome opal ring suitably engraved at a reception tendered after the performance.

The Dickinson College Dramatic Club will give their second production of the year April 16 and 17 in the Carlisle, Pa., Opera House. The play will be She Stoops to Conquer. W. Layton Stanton will direct the performance.

A minstrel and vaudeville performance was given at the Wisting Opera House, Syracuse, last Tuesday night by members of the local lodge of Odd Fellows. John Whalen, formerly with Primrose and Dockstader's Minstrels, was one of the leading performers.

The snug little theatre at the Berkeley Lyceum was crowded with friends of St. George's Dramatic and Literary Society last Thursday evening when these young amateurs gave Thomas Egerton Wilks' three-act military drama, Boil of the Drum. From a dramatic standpoint the entertainment lacked merit, but the personal interest of the audience overlooked that fact in large measure, and the efforts of the young actors were greeted with cordial and frequent applause.

A vaudeville programme was participated in by Philadelphia society folk at St. James, West Philadelphia, last Tuesday evening. The entertainment was enjoyed by a large audience.

The Princeton University Triangle Club appeared on Saturday evening in Carnegie Lyceum, under the auspices of the Princeton Club, of this city, in a revival of its last year's musical comedy success The King of Pomera. A very large and fashionable audience was present, and approved the performance as heartily as when it was last given here. The principal roles were in the hands of William G. Morse, Gayle L. Young, R. A. Moran, Hugh Herndon, W. B. Chamberlain, S. A. Lewisohn, G. T. Bispham, W. T. Katzenbach, U. B. Grannis and M. P. Dunlap.

COMPANIES CLOSING.

The Cowboy and the Lady, at Erie, Pa., on April 19.

Pine Forest, at Bridgeport, Conn., on April 19, to reorganize for a Summer run in one of the important Eastern cities.

Down and Up closed season at Reading, Pa., April 5.

Palmer's Ten Nights in a Barroom, at Benton Harbor, Mich., May 31.

Gibney-Hoeffler company, at Youngstown, O., April 19.

Daniel Sully, at Omaha, Neb., April 6.

Adelaide Thurston, at Easton, Pa., April 12.

King Dodo closed at Racine, Wis., April 5.

The Boston Ideal Opera company closed its season at Syracuse, N. Y., on April 5.

Brown's in Town closed season at Pawtucket, R. I., April 12.

SAID TO THE MIRROR.

H. S. Kellar: "We turned them away at the Park Theatre, Philadelphia, on Monday night and Tuesday night and not a single seat was left for the rest of the week, the house was sold solid."

Norah Lamison: "In The Mirror is a statement that I have been re-engaged for Julia Marlowe's company next season. This is a mistake, and I shall be very grateful if you will correct the statement."

Gertrude Benley: "Kindly correct the statement made in last week's Mirror by the Boston correspondent that Ethel Bourne played the Circus Rider in Chelsea. That part was played by myself."

Edward Poland: "I notice my name in the roster of the I'm From Missouri company. This is an error. I am and have been all season a member of The Boyle Stock company, Nashville."

Thomas Ebbet: "I am authorized by Charles Harbury to ask you to deny the statement that he has been re-engaged for next season with Julia Marlowe."

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THE STOCK COMPANIES.

Mrs. Nelson Lewis (Helen Marcotte) has been engaged to originate the role of Arizona in Gertrude Andrews' play, Eagle Tavern, at Corse Payton's Theatre, Brooklyn, this week. Baby Nelson, her three-year-old son, has been chosen by the Brooklyn Art Society as the model for a new statue, named "Cupid at Rest," to be presented to the Museum of Arts and Sciences in that city.

James E. Wilson, leading man of the Greenwall Stock company at the American Theatre, has resigned his position with the company on the advice of his physician, as the strain attendant upon two performances and a rehearsal every day is beginning to tell upon his health. He will be succeeded on April 21 by Edward R. Mawson. Mr. Wilson expects to return to active stage duties in the Fall.

Lester Lonergan's new play, When Titus Ruled, a dramatization of Bulwer-Lytton's celebrated book, "The Last Days of Pompeii," was produced at the Auditorium, Kansas City, Sunday, April 6, by the Woodward Stock company. A review of the play and performance will be found in THE MIRROR'S Kansas City letter.

Emma Dunn has resigned from the Woodward Stock company, of Kansas City.

By a mutual agreement between Edward Harrigan and the management of the Girard Avenue Theatre, Philadelphia, Mr. Harrigan's seven weeks' engagement was curtailed one week. Mr. Harrigan, before going was presented with a handsome traveling bag by the members of the Durban-Sheeler Stock company. M. B. Curtis will shortly appear as a stock star with the Durban-Sheeler company in Sam'l of Posen.

Mrs. Spooner's birthday was finely celebrated at the Park Theatre, Brooklyn, on April 5, by the members of her company and her numerous friends. She received many beautiful gifts as well as almost countless floral remembrances. Among the presents was a jeweled insignia of the Stella Chapter of the Eastern Star, given to her by Edna May and Cecil Spooner. Last Week arrangements were concluded whereby a theatre party of five hundred members of the Eastern Star will attend the opening performance of the Spooner Stock company at the Amphion Theatre on Aug. 25.

Manager English, of the Kentucky, at Paducah, Ky., is to put on a Summer stock company for an eight weeks' engagement at the Kentucky, beginning about May 1. True S. James has been engaged for the leading male roles and Elizabeth Lea for the leading female roles. Charles Murray, of Murray and Mack, will be the comedian, and the rest of the company is to be composed of professionals of merit. The plays to be presented are first class.

Arthur Maitland's Stock company will open its Summer season at Albany, N. Y. on May 12. At the close of the Albany season the company will go direct to Duluth Minn., for two weeks, thence to Winnipeg, Man.; Butte, Mont.; Spokane and Seattle, Wash.; Vancouver, B. C., and Portland, Ore., playing from two to six weeks in each city.

Nellets Reed has recovered from a severe illness and has joined the Bellows Stock company, Washington, D. C., to play Helena in the revival of A Midsummer Night's Dream, this week.

The R. L. Giffen Stock company will commence its third annual season at the Academy of Music, Richmond, Va., on April 15, in The Girl I Left Behind Me. There are sixteen people in the company. Margaret Illington is the leading woman and Richard Bennett the leading man. The others are Grayce Scott, Evelyn Brown, Lucille La Verne, Suzette Jackson, W. M. Dennett, Frank Roberts, Charles B. Hawkins, William Lamp, Charles W. King, De Witt C. Jennings, Arthur Hurley, Robert Brooke, C. W. Chagnon, R. L. Dunne, stage manager, and Charles Boss, scenic artist.

Nellie Lindroth, of the Columbus Stock company, Chicago, is said to have scored a notable success as Maud Fretwell in Sowing the Wind.

Lillian Bayer, of the American Theatre Stock company, who has been seriously ill with acute peritonitis is reported on the convalescent list and it is expected that she will be able to resume work in about two weeks.

Lillian Kemble has been specially engaged for balance of season at Columbus Theatre, Chicago. She appeared as Jennie Buckstone in Shenandoah, and last week played the lead in Sowing the Wind. She will open with her stock company in St. Louis at Koerner's Park, in June. This was the scene of her triumphs last Summer.

Will S. Rising is managing the Herman-Buhler Stock company at Heuck's Theatre, Cincinnati, Ohio.

Born.

FRANKEL.—A daughter, to Mr. and Mrs. Joseph W. Frankel (Leona Linstead), in Denver, Col., on April 8.

ROSENTHAL.—To Mr. and Mrs. J. J. Rosenthal (Kathryn Osterman), at Toledo, O., on April 7, a son.

Married.

DAVIS—COLE.—Will Thompson Davis and Dolline Cole, in New York city, on April 10.

POWELL—McELDEN.—Ralph E. Powell and Marie C. McElden, at Altoona, Pa., on April 11.

SMITH—BOOTH.—Leslie Smith and Lizzie Booth, at Jamestown, N. Y., April 12.

TANNER—FREESE.—Will C. Tanner and May Evelcen Freese, by the Rev. G. E. Bacon, at Schuylkill Haven, Pa., on Feb. 16.

Died.

BAILEY.—Annie Bailey, in Newark, N. J., on April 8, of paralysis.

BENNETT.—Henry M. Bennett, at Farmingdale, N. J., on April 9, of gangrene; aged 70 years.

BRYTON.—Frederic Bryton, in Rochester, N. Y., on April 12, of apoplexy; aged 46 years.

DAVIS.—Henry C. Davis, at Louisville, Ky., March 27; aged 81 years.

FORBES.—Mamie Forbes (Mrs. James Loed), in Boston, on April 10, of appendicitis.

FOX.—John C. Fox, at Stamford, Conn., on April 12.

GOFF.—Charles Goff, at Elkhart, Ind., on April 1, of consumption, aged 23 years.

McENARY.—James McEnary, at Beloit, Wis., on April 7, of consumption; aged 27 years.

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To Whom it May Concern:

Grant M. Koons, Manager of the Grand Opera House, Pottstown, Pa., has resigned. Hereafter, all correspondence should be addressed to

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DAISY LOVERING

Miss Lovering, in assuming the part of the awkward country boy, Martin Tripp, surprised everyone who remembered Eugene Canfield's very funny impersonation of the role. She has made one of the biggest hits of her career in this city, and yesterday was recalled many times in Canfield's old song, "When Pop Was a Little Boy Like Me."—Kansas City STAR.

An especially big hit is made by Miss Lovering as the Martin Tripp.—Kansas City TIMES.

The honors of the piece belong easily to Miss Daisy Lovering, who, as Martin Tripp, gave a remarkable performance. It is entirely within conservative expression to say that Kansas City has never seen a better portrayal of this character. Miss Lovering has caught with exquisite art the varied elements which enter into the make-up of a likeable and delightful country bumpkin of verdant age and uncouth social status. Her make-up is exceptionally good, and she holds the character well in hand, never yielding to the temptation of permitting young Martin unusual liberties with himself.—Kansas City JOURNAL.

The big individual hit was made, yesterday by Miss Daisy Lovering in the boy part of Martin Tripp, whose voice is changing.—WORLD, Kansas City.

Address Woodward Stock Co., Kansas City.

FREDERICK E. MORTIMER Character Old Men and Comedy

MISS JEWELL DARRELL Leads and Dialect Parts

OFFERS INVITED FOR NEXT SEASON.

Address care N. Y. DRAMATIC MIRROR.

EVA TAYLOR

Leading Woman. Castle Square Theatre, Boston, Mass.

UNDER THE RED ROBE.—Miss Taylor was at her best as the heroine, and it was a pleasure to listen to her elocution in the strong scene, where she denounces the man she loves as a traitor and a spy.—Boston TRANSCRIPT, April 1, 1902.

As Renee De Cocheforet, the heroine of the play, Eva Taylor made a most charming central figure of the action in her scenes.—Boston DAILY ADVERTISER, April 1, 1902.

MAUDE ODELL

Special Engagements, Columbus Theatre Chicago, April 13 to 26.

Address Auditorium Hotel, Chicago.

Robert Conness

AT LIBERTY FOR LEADS, 1902-3.

Woodward Stock Co., 1901-2. Gem Theatre, Peak's Island, Summer.

Permanent address, Actors' Society.

Helen Strickland

HEAVIES AND GRAND DAMES.

Woodward Stock Co., 1901-2.

Permanent address, Actors' Society.

TWINS.

By the Author of Confusion.

One of the most laughable farce comedies ever written.

The two characters are a scapegrace and a curate, played by the same actor, who so closely resemble each other that their identity is constantly becoming mixed.

Can be secured for first-class stock companies.

COL. T. ALLSTON BROWN, 1269 Broadway, N. Y.

JOHN FINDLAY.

Disengaged for Summer Stock.

Address E. H. SOTHERN CO.

PA.—POTTSTOWN.

Grand Opera House

Good open time for first-class attractions. Last week of April and entire month of May.

Also Booking season for 1902 and 1903.

C. M. VANDERSLICE, Mgr.

HADFIELD, HARRY S.

Leads. May Fiske Co. Actors' Society.

MONTGOMERY, CHAS. H.

Old Men and Characters, Actors' Society.

To Lease on Royalty

In Territory West of Mississippi River.

With complete line of Lithographic and Block

PRINTING:

Alphonse and Gaston

A Musical Comedy based upon the New York Journal, Chicago American, and San Francisco Examiner Cartoons of that name.

We are, through purchase, the sole and exclusive owners of the Dramatic rights to Alphonse and Gaston.

D. E. LESTER CO., 1269 Broadway, New York.

Scenery at a Bargain.

We have several Small Sets of Scenery on hand which we will sell at a bargain.

Give us the sizes of stage and we will quote low prices. SOSMAN & LANDIS,

236-238 So. Clinton St., Chicago, Ill.

SCENERY.

If you are Building a New Theatre or remodeling an old one, it pays to have a plan on the ground that thoroughly understands building and equipping the same.

WM. N. SELIG, Scenic Artist, care MIRROR.

DATES AHEAD.

Managers and agents of traveling companies will confer a favor on the dramatic editor of this paper by forwarding dates for publication in the earliest issue. Dates should be mailed at once to insure publication.

DRAMATIC COMPANIES.

A ROYAL FAMILY (Chas. Frohman, mgr.): Chicago, Ill., April 14-26.

A TRIP TO CHINATOWN (Percy Williams, mgr.): Boston, Mass., April 14-26.

ALL AMERICAN TRIO: Cleveland, O., April 14-16.

ALL OF HER FAULT (Chas. A. Bird, mgr.): Boston, Mass., April 14-26.

ALL THE COMFORTS OF HOME (Chas. A. Bird, mgr.): Boston, Mass., April 14-26.

ALLEN'S AMERICANS: Cleveland, O., April 14-16.

ALLEN'S AMERICANS: Akron, O., April 17-19.

ALLEN'S AMERICANS: Canton, O., April 21-23.

ALLEN'S AMERICANS: Mansfield, O., April 24-26.

ALLEN'S AMERICANS: Lima, O., April 28-30.

ALLEN'S AMERICANS: Findlay, O., May 1-3.

ALMOST A HERO: Boston, Mass., April 14-26.

ALVIENE SCHOOL OF THE THEATRE: New York city, Dec. 30—indefinite.

AMERICAN BEAUTY (Chas. Frohman, mgr.): Chicago, Ill., April 14-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Chicago, Ill., April 14-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Cincinnati, O., April 28-May 3.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbus, O., May 5-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Toledo, O., May 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Detroit, Mich., May 11-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Buffalo, N. Y., May 18-24.

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AMERICAN GIRL (Chas. Frohman, mgr.): Wheeling, W. Va., July 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Zanesville, O., July 31-Aug. 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbus, O., Aug. 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Springfield, O., Aug. 7-9.

AMERICAN GIRL (Chas. Frohman, mgr.): Dayton, O., Aug. 11-13.

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AMERICAN GIRL (Chas. Frohman, mgr.): Indianapolis, Ind., Aug. 21-23.

AMERICAN GIRL (Chas. Frohman, mgr.): Evansville, Ind., Aug. 25-27.

AMERICAN GIRL (Chas. Frohman, mgr.): Louisville, Ky., Aug. 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Nashville, Tenn., Sept. 1-3.

AMERICAN GIRL (Chas. Frohman, mgr.): Memphis, Tenn., Sept. 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Little Rock, Ark., Sept. 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Hot Springs, Ark., Sept. 11-13.

AMERICAN GIRL (Chas. Frohman, mgr.): Dallas, Tex., Sept. 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Fort Worth, Tex., Sept. 18-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Waco, Tex., Sept. 21-23.

AMERICAN GIRL (Chas. Frohman, mgr.): Austin, Tex., Sept. 25-27.

AMERICAN GIRL (Chas. Frohman, mgr.): San Antonio, Tex., Sept. 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Houston, Tex., Oct. 2-4.

AMERICAN GIRL (Chas. Frohman, mgr.): Galveston, Tex., Oct. 5-7.

AMERICAN GIRL (Chas. Frohman, mgr.): New Orleans, La., Oct. 9-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Mobile, Ala., Oct. 16-18.

AMERICAN GIRL (Chas. Frohman, mgr.): Montgomery, Ala., Oct. 19-21.

AMERICAN GIRL (Chas. Frohman, mgr.): Atlanta, Ga., Oct. 23-25.

AMERICAN GIRL (Chas. Frohman, mgr.): Macon, Ga., Oct. 26-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Augusta, Ga., Oct. 30-Nov. 1.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbia, S. C., Nov. 3-4.

AMERICAN GIRL (Chas. Frohman, mgr.): Charleston, S. C., Nov. 6-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Wilmington, N. C., Nov. 10-11.

AMERICAN GIRL (Chas. Frohman, mgr.): Raleigh, N. C., Nov. 12-13.

AMERICAN GIRL (Chas. Frohman, mgr.): Norfolk, Va., Nov. 14-15.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Va., Nov. 17-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Petersburg, Va., Nov. 21-22.

AMERICAN GIRL (Chas. Frohman, mgr.): Lynchburg, Va., Nov. 24-25.

AMERICAN GIRL (Chas. Frohman, mgr.): Roanoke, Va., Nov. 26-27.

AMERICAN GIRL (Chas. Frohman, mgr.): Bristol, Tenn., Nov. 28-29.

AMERICAN GIRL (Chas. Frohman, mgr.): Knoxville, Tenn., Dec. 1-3.

AMERICAN GIRL (Chas. Frohman, mgr.): Chattanooga, Tenn., Dec. 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Atlanta, Ga., Dec. 7-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Birmingham, Ala., Dec. 9-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Meridian, Miss., Dec. 11-12.

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AMERICAN GIRL (Chas. Frohman, mgr.): Shreveport, La., Dec. 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Texarkana, Tex., Dec. 18-19.

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AMERICAN GIRL (Chas. Frohman, mgr.): Memphis, Tenn., Dec. 22-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Nashville, Tenn., Dec. 25-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Louisville, Ky., Dec. 29-31.

AMERICAN GIRL (Chas. Frohman, mgr.): Evansville, Ind., Jan. 1-3, 1903.

AMERICAN GIRL (Chas. Frohman, mgr.): Indianapolis, Ind., Jan. 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Terre Haute, Ind., Jan. 7-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Ind., Jan. 9-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Dayton, O., Jan. 11-13.

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AMERICAN GIRL (Chas. Frohman, mgr.): Wheeling, W. Va., Jan. 21-22.

AMERICAN GIRL (Chas. Frohman, mgr.): Pittsburg, Pa., Jan. 23-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Toledo, O., Jan. 30-Feb. 1.

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AMERICAN GIRL (Chas. Frohman, mgr.): Washington, D. C., July 7-12.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Va., July 14-16.

AMERICAN GIRL (Chas. Frohman, mgr.): Petersburg, Va., July 17-18.

AMERICAN GIRL (Chas. Frohman, mgr.): Lynchburg, Va., July 19-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Roanoke, Va., July 21-22.

AMERICAN GIRL (Chas. Frohman, mgr.): Bristol, Tenn., July 23-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Knoxville, Tenn., July 25-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Chattanooga, Tenn., July 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Atlanta, Ga., July 31-Aug. 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Birmingham, Ala., Aug. 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Meridian, Miss., Aug. 7-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Vicksburg, Miss., Aug. 9-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Shreveport, La., Aug. 11-13.

AMERICAN GIRL (Chas. Frohman, mgr.): Texarkana, Tex., Aug. 14-15.

AMERICAN GIRL (Chas. Frohman, mgr.): Hot Springs, Ark., Aug. 16-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Memphis, Tenn., Aug. 18-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Nashville, Tenn., Aug. 21-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Louisville, Ky., Aug. 25-27.

AMERICAN GIRL (Chas. Frohman, mgr.): Evansville, Ind., Aug. 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Indianapolis, Ind., Aug. 31-Sept. 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Terre Haute, Ind., Sept. 3-4.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Ind., Sept. 5-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Dayton, O., Sept. 7-9.

AMERICAN GIRL (Chas. Frohman, mgr.): Springfield, O., Sept. 10-11.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbus, O., Sept. 12-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Zanesville, O., Sept. 15-16.

AMERICAN GIRL (Chas. Frohman, mgr.): Wheeling, W. Va., Sept. 17-18.

AMERICAN GIRL (Chas. Frohman, mgr.): Pittsburg, Pa., Sept. 19-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Toledo, O., Sept. 21-23.

AMERICAN GIRL (Chas. Frohman, mgr.): Detroit, Mich., Sept. 24-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Buffalo, N. Y., Oct. 1-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Rochester, N. Y., Oct. 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Syracuse, N. Y., Oct. 11-13.

AMERICAN GIRL (Chas. Frohman, mgr.): Albany, N. Y., Oct. 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Troy, N. Y., Oct. 18-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Utica, N. Y., Oct. 22-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Scranton, Pa., Oct. 25-27.

AMERICAN GIRL (Chas. Frohman, mgr.): Wilkesbarre, Pa., Oct. 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Harrisburg, Pa., Oct. 31-Nov. 1.

AMERICAN GIRL (Chas. Frohman, mgr.): Lancaster, Pa., Nov. 3-5.

AMERICAN GIRL (Chas. Frohman, mgr.): Reading, Pa., Nov. 6-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Philadelphia, Pa., Nov. 10-22.

AMERICAN GIRL (Chas. Frohman, mgr.): Baltimore, Md., Nov. 24-29.

AMERICAN GIRL (Chas. Frohman, mgr.): Washington, D. C., Dec. 1-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Va., Dec. 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Petersburg, Va., Dec. 11-12.

AMERICAN GIRL (Chas. Frohman, mgr.): Lynchburg, Va., Dec. 13-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Roanoke, Va., Dec. 15-16.

AMERICAN GIRL (Chas. Frohman, mgr.): Bristol, Tenn., Dec. 17-18.

AMERICAN GIRL (Chas. Frohman, mgr.): Knoxville, Tenn., Dec. 19-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Chattanooga, Tenn., Dec. 22-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Atlanta, Ga., Dec. 25-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Birmingham, Ala., Dec. 27-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Meridian, Miss., Dec. 29-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Vicksburg, Miss., Dec. 31-Jan. 1, 1903.

AMERICAN GIRL (Chas. Frohman, mgr.): Shreveport, La., Jan. 2-3.

AMERICAN GIRL (Chas. Frohman, mgr.): Texarkana, Tex., Jan. 4-5.

AMERICAN GIRL (Chas. Frohman, mgr.): Hot Springs, Ark., Jan. 6-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Memphis, Tenn., Jan. 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Nashville, Tenn., Jan. 11-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Louisville, Ky., Jan. 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Evansville, Ind., Jan. 18-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Indianapolis, Ind., Jan. 21-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Terre Haute, Ind., Jan. 25-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Ind., Jan. 27-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Dayton, O., Jan. 29-31.

AMERICAN GIRL (Chas. Frohman, mgr.): Springfield, O., Feb. 1-2.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbus, O., Feb. 3-5.

AMERICAN GIRL (Chas. Frohman, mgr.): Zanesville, O., Feb. 6-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Wheeling, W. Va., Feb. 8-9.

AMERICAN GIRL (Chas. Frohman, mgr.): Pittsburg, Pa., Feb. 10-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Toledo, O., Feb. 16-18.

AMERICAN GIRL (Chas. Frohman, mgr.): Detroit, Mich., Feb. 19-25.

AMERICAN GIRL (Chas. Frohman, mgr.): Buffalo, N. Y., Feb. 26-March 4.

AMERICAN GIRL (Chas. Frohman, mgr.): Rochester, N. Y., March 5-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Syracuse, N. Y., March 8-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Albany, N. Y., March 12-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Troy, N. Y., March 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Utica, N. Y., March 19-21.

AMERICAN GIRL (Chas. Frohman, mgr.): Scranton, Pa., March 22-24.

AMERICAN GIRL (Chas. Frohman, mgr.): Wilkesbarre, Pa., March 26-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Harrisburg, Pa., March 29-31.

AMERICAN GIRL (Chas. Frohman, mgr.): Lancaster, Pa., April 2-4.

AMERICAN GIRL (Chas. Frohman, mgr.): Reading, Pa., April 5-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Philadelphia, Pa., April 9-19.

AMERICAN GIRL (Chas. Frohman, mgr.): Baltimore, Md., April 20-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Washington, D. C., April 27-May 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Va., May 4-6.

AMERICAN GIRL (Chas. Frohman, mgr.): Petersburg, Va., May 7-8.

AMERICAN GIRL (Chas. Frohman, mgr.): Lynchburg, Va., May 9-10.

AMERICAN GIRL (Chas. Frohman, mgr.): Roanoke, Va., May 11-12.

AMERICAN GIRL (Chas. Frohman, mgr.): Bristol, Tenn., May 13-14.

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AMERICAN GIRL (Chas. Frohman, mgr.): Vicksburg, Miss., May 27-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Shreveport, La., May 29-31.

AMERICAN GIRL (Chas. Frohman, mgr.): Texarkana, Tex., June 1-2.

AMERICAN GIRL (Chas. Frohman, mgr.): Hot Springs, Ark., June 3-4.

AMERICAN GIRL (Chas. Frohman, mgr.): Memphis, Tenn., June 5-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Nashville, Tenn., June 8-11.

AMERICAN GIRL (Chas. Frohman, mgr.): Louisville, Ky., June 12-14.

AMERICAN GIRL (Chas. Frohman, mgr.): Evansville, Ind., June 15-17.

AMERICAN GIRL (Chas. Frohman, mgr.): Indianapolis, Ind., June 18-21.

AMERICAN GIRL (Chas. Frohman, mgr.): Terre Haute, Ind., June 22-23.

AMERICAN GIRL (Chas. Frohman, mgr.): Richmond, Ind., June 24-25.

AMERICAN GIRL (Chas. Frohman, mgr.): Dayton, O., June 26-28.

AMERICAN GIRL (Chas. Frohman, mgr.): Springfield, O., June 29-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Columbus, O., July 1-3.

AMERICAN GIRL (Chas. Frohman, mgr.): Zanesville, O., July 4-5.

AMERICAN GIRL (Chas. Frohman, mgr.): Wheeling, W. Va., July 6-7.

AMERICAN GIRL (Chas. Frohman, mgr.): Pittsburg, Pa., July 8-12.

AMERICAN GIRL (Chas. Frohman, mgr.): Toledo, O., July 14-16.

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AMERICAN GIRL (Chas. Frohman, mgr.): Rochester, N. Y., July 31-Aug. 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Syracuse, N. Y., Aug. 3-5.

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AMERICAN GIRL (Chas. Frohman, mgr.): Wilkesbarre, Pa., Aug. 21-23.

AMERICAN GIRL (Chas. Frohman, mgr.): Harrisburg, Pa., Aug. 24-26.

AMERICAN GIRL (Chas. Frohman, mgr.): Lancaster, Pa., Aug. 28-30.

AMERICAN GIRL (Chas. Frohman, mgr.): Reading, Pa., Aug. 31-Sept. 2.

AMERICAN GIRL (Chas. Frohman, mgr.): Philadelphia, Pa., Sept. 4-13.

AMERICAN GIRL (Chas. Frohman, mgr.): Baltimore, Md., Sept. 14-20.

AMERICAN GIRL (Chas. Frohman, mgr.): Washington, D. C., Sept. 21-27.

AMERICAN GI

THE GAP OF FORTUNE: Boston, Mass., March 23—indefinite.
THE GAY MASQUERADERS (Frank Farley, mgr.): Chicago, Ill., April 13-19.
THE HOUSE OF MIRTH: St. Paul, Minn., April 14-16, Minneapolis 17-19, St. Louis, Mo., 21-May 3.
THE HALL OF FAME: New York city Feb. 3—indefinite.
THE FORTUNE GIRL (Chris La Shelle, mgr.): Indianapolis, Ind., April 14-19, Dayton, O., 17, Columbus 18, Newark 19, Zanesville 21, Parkersburg, W. Va., 22, Wheeling 23, Bellaire, O., 24, Youngstown 25.
THE SLEEPING BEAUTY AND THE BEAST: New York city Dec. 4—indefinite.
THE MAN FROM HOME: New Haven, Conn., April 16, 17.
THE MOLLUSK OF SULU: Chicago, Ill., March 31—indefinite.
THE MISCHIEVOUS GIRL (Eastern): Sandusky, O., April 14.
THE TORREADOR (Francis Wilson): New York city Jan. 6—indefinite.
THE WILD ROSE: Baltimore, Md., April 14-19, Philadelphia, Pa., 21-26.
WILBUR AND ERWIN: Wichita, Kan., April 14-19.

VARIETY.

AMERICAN BURLESQUERS: Philadelphia, Pa., April 7-19.
BELLES OF PARIS BURLESQUERS: Lancaster, O., April 14, Zanesville 15, McConnellsville 17, Cambridge 18, Steubenville 19.
BIJOU BURLESQUERS: Detroit, Mich., April 14-19.
BLUE BLOODS (R. F. Cordon, mgr.): Baltimore, Md., April 14-19.
BOWERY BURLESQUERS: Buffalo, N. Y., April 14-19.
BRYANT'S, HARRY: Providence, R. I., April 14-19.
CITY SPORTS (Phil Sheridan, mgr.): Rochester, N. Y., April 14-19.
DE MONTOR, VIVIAN, VAUDEVILLE: Marlboro, Mass., April 14-16, Fitchburg 17-19.
DEWEY EXTRAVAGANZA: Washington, D. C., April 14-19.
HIGH ROLLERS: Paterson, N. J., April 14-19.
HOWARD, MAY: Newark, N. J., April 14-19.
IMPERIAL BURLESQUERS: Cleveland, O., April 14-19.
INNOCENT MAIDS (T. W. Dinkins, mgr.): New York city April 14-19, Brooklyn 21-26, Philadelphia, Pa., 28-May 3.
IRWIN'S, FRED, SHOW: New York city April 7-19, Philadelphia, Pa., 21-26.
LAFAYETTE SHOW: New York city April 7-26.
MAJESTICS (Irwin Brothers, mgrs.): Brooklyn, N. Y., April 14-19.
MISS NEW YORK: Reading, Pa., April 14-16, Scranton 17-19.
RAMBLERS: New York city April 14-19.
REEVES, AL.: Scranton, Pa., April 14-16, Reading 17-19.
RICE AND BARTON'S GAIETY: Milwaukee, Wis., April 13-19, Minneapolis, Minn., 20-26, St. Paul 27-May 3.
THE DEVIL'S DAUGHTER (Miner and Van, mgrs.): New York city April 14-19.
TRANS-ATLANTIC BURLESQUERS: Brooklyn, N. Y., April 14-19.
TROCADERO BURLESQUERS: St. Paul, Minn., April 13-19.
TWENTIETH CENTURY MAIDS: Philadelphia, Pa., April 14-19.
UTOPIANS: Brooklyn, N. Y., April 14-19.
VICTORIA BURLESQUERS: Grand Rapids, Mich., April 14-19.
WILLIAMS AND WALKER (Sons of Ham): San Francisco, Cal., April 6-19.
WINE, WOMAN AND SONG (M. M. Theiss, mgr.): Philadelphia, Pa., April 14-19, Brooklyn, N. Y., 21-26, New York city 28-May 3.
WORLD BEATERS (J. Herbert Mack, mgr.): Pittsburg, Pa., April 14-19, Baltimore, Md., 21-26.

MINSTRELS.

BARLOW MINSTRELS (Baldwin and Coburn, mgrs.): Spokane, Wash., April 14-16, Wardner, Ido., 17, Wallace 18, Missoula, Mont., 19, Butte 20.
FIELD'S, AL. G., MINSTRELS: Seattle, Wash., April 13-19.
GIDEON'S CARNIVAL (L. E. Gideon, mgr.): Winnebago City, Minn., April 15, Fairmount 16, Sherburne 17, Jackson 18, Pipestone 19, Sioux Falls, S. D., 21, Canton 22, Rock Valley, Ia., 23, Sheldon 24, Rock Rapids 25, Lawrence, Minn., 26.
GORTON'S (C. C. Pearl, mgr.): Owosso, Mich., April 15, Holly 16, Mount Clemens 17, Pontiac 18.
GREAT SOUTHERN MINSTRELS (R. L. Jenkins, mgr.): Newport News, Va., May 3, Hampton 5, Norfolk 6, Elizabeth City, N. C., 7.
HI HENRY'S MINSTRELS (E. G. Kerr, mgr.): Oswego, N. Y., April 15, Potsdam 16, Ogdensburg 17, Gouverneur 18, Watertown 19.
RICHARDS AND PRINGLE'S (J. J. Calligan, mgr.): Cedar Falls, Ia., April 15, Independence 16, Cedar Rapids 17, Tipton 18, Rock Island 20, Davenport 21.
SUN'S, GUS, MINSTRELS: Hamilton, O., April 15, Xenia 16, Hillsboro 19, Chillicothe 21, Jackson 22, Zanesville 23, McConnellsville 25, Coshocton 26, Wooster 28, Galion 29, Shelby May 1.
VOGEL'S, JOHN W.: Grand Rapids, Mich., April 15, Kalamazoo 16, Battle Creek 17, Jackson 18, Lansing 19.
WEST'S, W. H.: Lynn, Mass., April 15, Portland, Me., 16, Manchester, N. H., 17, Salem, Mass., 18, Fitchburg 19, Providence, R. I., 21-23.

MISCELLANEOUS.

BARNUM AND BAILEY'S CIRCUS: Marseilles, France, April 12-21.
BOSTOCK ANIMAL SHOW: Boston, Mass.—indefinite.
BROOKE CHICAGO MARINE BAND: Bloomington, Ill., April 15, Peoria 16, Champaign 17, Mattoon 18, Springfield 19, Alton 20, Murphysboro 21, Fulton, Ky., 22, Memphis, Tenn., 23, Vicksburg, Miss., 24, Natchez 25, Baton Rouge, La., 26, New Orleans 27-July 5.
CALEDONIANS, THE (H. Percy Hill, mgr.): Tweed, Can., April 16, Napanee 18, Gananoque 17.
CHYNOALPLEX (W. Henry Walsh, mgr.): Lisbon, Me., April 14-19.
FLINN, THE (Hypnotists): Muscatine, Ia., April 14-19, Davenport 21-27.
FOREPAUGH AND SELLS BROTHERS' CIRCUS: New York city April 7-19.
GILPIN, THE (Hypnotists): Paola Valley, I. T., April 14-19.
HARNETT'S PET ANIMAL SHOW: Mechanic Falls, Me., April 15, Paris 16, Norway 17, West Paris 18, Bryant Pond 19.
HERRMANN, LEON: Lowell, Mass., April 15, Lawrence 16, Augusta, Me., 17, Bangor 18, Togus 19.
HERRMANN, THE GREAT: Lowell, Mass., April 15, Lawrence 16, Augusta, Me., 17, Bangor 18, Togus 19, Portland 21, Haverhill, Mass., 22, Salem 23, Middletown 25, New Britain 26, New York city 28-May 3.
KELLAR (Dudley McAdow, mgr.): Boston, Mass., April 14-19, Montreal, Can., 21-26, Toronto 28-May 3.
KITTLES' BAND (S. P. J. Powers, mgr.): Belleville, Can.—indefinite.
KNOWLES, THE (Hypnotists; E. R. Knowles, mgr.): Galveston, Tex., April 14-19, Houston 21-26, San Antonio 28-May 3.
LYLE, EDWIN: Amador, Kan., April 17-19.
PAULINE (Hypnotist; Chas. Hine, mgr.): Barre, Vt., April 14-19.
PERKINS, ELI: Kingston, R. I., April 18, Roanoke, Va., 21, Colina, O., 24, Pennville, Ind., 29.

(Received too late for classification.)

A BUNCH OF KEYS (Hoyt's; Gus Bothner, mgr.): Putnam, Conn., April 5, Milford, Mass., 16, Woonsocket, R. I., 17, Attleboro, Mass., 18, Brockton 19, Springfield 21-23, New Bedford 25, Fall River 26.
A CAVALIER OF FRANCE (Shipman Brothers, mgrs.): Pana, Ill., April 15, Washington, Ind., 17, Bloomington 18, Bedford 19.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Bellows Falls, Vt., April 14-19, Rutland 21-26, Brattleboro 28-May 3.
BERGER, EDMUND, STOCK (Shipman Brothers, mgrs.): Bangor, Me., April 14-19.
DE ANGELIS JEFFERSON (A Royal Rogue): Rome, N. Y., April 15, Ithaca 16, Geneva 17, Rochester 18, 19, Hamilton, Can., 21, Lockport, N. Y., 22, Watertown 23, Gouverneur 24, Ottawa, Can., 25, 26, Montreal 28-May 3.
FAUST (Thatcher's; Floyd R. Briggs, mgr.): Jewell, Kan., April 15, Clifton 16, Greenleaf 17, Blue Rapids 18, Frankfort 19, Excelsior Springs, Mo., 21, Nortonville 22, La Platte 23, La Belle 24.
GIBNEY-HOEFFLER: Youngstown, O., April 14-19.
HERMAN-BURLESE (Will S. Rising, mgr.): Cincinnati, O.—indefinite.
HULBERT, LAURA: Brantford, Can.—indefinite.
JESSE JAMES (A Result: Race): Cape Girardeau, Mo., April 15, Cairo, Ill., 16, Carbondale 17, Duquoin 18, Pinckneyville 19, Hopkinsville 22, Clarksville, Tenn., 23.
KENNEDY PLAYERS (G. W. Otis, mgr.): Decatur, Ill., April 14-19, Danville 21-26.
LA CIE DRAMATIQUE FRANCO-BELGE: Lewiston, Me., April 15, 16, Waterville 17, 18.
LOVERS' LANE: Philadelphia, Pa., April 14-26.
MOROCCO BOUND: Attleboro, Mass., April 15, Woonsocket, R. I., 16, Lawrence, Mass., 17, Waltham 18, Chelsea 19, Milford 21, Lowell 24, Dover, N. H., 25, Biddeford, Me., 26, Portland 28, Portsmouth, N. H., 29, Springfield, Mass., 30, North Adams May 1, Worcester 2, Leominster 3.
HALE, PAULINE (Walter T. Pilmer, mgr.): Camden, N. J., April 21-26, Atlantic City 24, 25, Chester, Pa., 28, Baltimore, Md., 29.
PERRY, FRANK L.: Williamsfield, Ill., April 14-19.
QUO VADIS (Western; Carpenter's; Ernest Fisher, mgr.): Rockville, Ill., April 21, Prospect 22, Dodgeville, Wis., 23, Monroe 24, Delvan 25, Harvard, Ill., 26.
REYNOLDS, JOHN (Hypnotist): Cortland, N. Y., April 14-19, Auburn 21-26, Ithaca May 5-10.
STUYVE NEW YORK THEATER: Stratford, Can., April 14-19.
STOWELL'S, ROSE, NEW LONDON BELLES: Troy, N. Y., April 14-16, Albany 17-19, New York city 21-26, Paterson, N. J., 28-May 3.
THE PROFESSOR'S COURTSHIP: Bridgeport, Conn., April 15, 16, New Haven 17-19, Waterbury 20, 21, Willimantic 22, Newport, R. I., 23, North Attleboro, Mass., 24, Putnam, Conn., 25.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office Circulars, postal cards and newspapers excluded.

WOMEN.

Angels, Josephine, Grace Adams, Mabel Amber, Helen L. Andrews, Kath. Augus, Belle Ashland, Sadie Atwood, Andene Atherton, Mrs. R. Abt, Ella Anderson, Mattie Andrews, Hester Armstrong, Emma Anderson, Dorothy Aubin, Gertrude Adams, Maria Addison, Blanch Alexander, Louise Arnot, Nita Abbott, Mildred Ashland, Margaret Ashton.

Belmont, Grace, Vera Belle, Agnes Bruce, Gullma Baker, Ada Beard, Ada Bushell, Eugenie Bashford, Isabelle Bouman, Blanch Burton, Clara Bloodgood, Edith Berwyn, Josephine Baird, Mota Brittain, Winifred Bonnevitz, Helen Boyer, G. Barrington, Lillian Berry, Helen Byron, Anne Blanche, Georgia Baron, Marie Bledsoe, Dollie Bier, A. Bertitta, Marie Buchanan, Mildred Burnham, Bessie Bastedo, Jane Blair, E. Butler, May Belle, Bessie Bruno, Etta Bryan, Edna Browning, Emma Butler, Edith Ellis Baker, Mollie Butler, Rose Barlowe, Lillian Browning, Charlotte Barnett, Kate Bruce, Henrietta Booth, Rosalyn Brown, Mrs. Harry Buchanan, Minnie Burton, Nettie Black, Frances E. Brogden, Mrs. Wm. Bainwald.

Cooke, Millie, Nettie Collister, Coralie Clifton, Ina Clougen, Mrs. Eugene Cowles, Maud Courtney, Daisy Crawford, Adele L. Claire, Mrs. Geo. Conway, Beatrice Childs, Rose Coghlan, Lily Chambers, Flossie Coy, Mrs. Clay Clement, Mrs. B. A. Creighton, Inez M. Croydon, Miss Croydon, Jessie Charron, Jane Cowgill, Mamie Cunningham, Kath. Clarendon, Myra O. Chase, Kath. Cunningham, Ina Clemens, Phyllis Calhoun, Mona Carrington, Dolly Casvin, Rose Clark, Mrs. A. P. Castello, Mary Castleton, May Capwell, Blythe Chapman, Mrs. Wilbur Clark, Fannie Courtney, Kate Condon, Jenny Coren, M. B. Craig, G. Calzo, Georgie Cayvey, Lillian Cleven, Jean Calhoun, Alma Chester, Carlotta Church.

Danel, Bertha, Birtie Dale, V. Delaro, Lorraine Druez, Isabel D'Armond, Maud Durand, B. Santa Anna de Broncquiero, May Downey, Vinnie Danvers, May De Sousa, Inez Dougherty, Carolyn Daniels, Francis Dowling, Helena Dexter, Marie Dumont, Elsie De Wolf, Mrs. W. C. Donaldson, Rose De Foste, L. Diamond, Francis Drake, Amy Dale, Kittie Deagon, Mary Downs, Mildred Howard de Grey, Millie De Leon, Lillian De Wolf, Josie De Witt, Ray Douglas, Ethel De Pre, Mary E. Diehl, Rae Dickson, Helen Desmonde, Mrs. Jas. Dalglish, Maud Daniels, Nina Deane.

Eames, Mona, Louise Elliton, Marie Elmar, Elgesta, Ethelle Earle, Mrs. E. Emmett, Alice Evans, Jessie Eudora, Ann Evelyn, Grace Elliston, Virginia Earle, Mildred Eddy, Kate Evans.

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TELEGRAPHIC NEWS

CHICAGO.

Summer Productions Soon to be Revealed—Grand Opera Successful—Current Plays.

(Special to The Mirror.)

CHICAGO, April 14.

According to Impresario Grau, we have been vindicated. He will bring his song birds from foreign climes back to us again for at least two weeks next Spring. Chicago is still an art centre. We have enjoyed grand opera for a fortnight and have peddled $130,000, gross, into the Grau treasury. His confessed expenses are $40,000 per week, so he quits the town $50,000 to the good. You can see that we stand for Art with a capital "A." During the second and last week of the season Herr Grau gave us the Niebelungen Ring, and I was one of the "ringers." I stood four straight hours of Siegfried. I bought a libretto, and when they lifted the curtain they turned the lights out and I had to guess at the musical trouble or lose my eyesight. At a Wagner opera a man has but little use for a libretto. What he wants is a time-table of the night cars. The morning afterward, in the police court, I had a plain drunk and I asked his name. "Wagner," he replied. And I gave him the limit. But, after all, we are more than glad to welcome Herr Grau and his singers to the Auditorium every year, and we are willing to settle at the highest prices, if he will give us value received, in order to keep up our city's reputation as a home of art.

At Powers' this evening Virginia Harned was welcomed by a large and fashionable audience in Alice of Old Vincennes. She is well supported by William Courtleigh, Arthur Hoops, Robert Broderick, Helen Tracy, and Margaret Gordon.

Our portly friend, Jacob Rosenthal, passed through here last week from Toledo and dropped in to boast of the arrival of a 12-pound boy, aged four days. He was pleased to be able to report that mother and child were doing well, and he grew six inches taller as he told it.

At McVicker's last evening Manager Frank Perley presented The Chaperons, for the first time here, and a packed house applauded Harry Conor and Walter Jones, both old Chicago favorites, as well as Joseph Miron, Eva Tanguay, and Trixie Friganza. The Chaperons will remain at McVicker's until May Irwin follows in The Widow Jones.

The rumor of last week that Nixon and Zimmerman had leased the Dearborn for a term of years and would rechristen it The Garrick, after spending $15,000 in alterations, has this foundation in fact, according to Manager Tillotson: new leases, not Nixon and Zimmerman, will take the house in September, 1903, over a year hence.

Stuart Robson is doing finely in The Henrietta at the Grand Opera House, where he began his second and final week last evening. He will be followed by Viola Allen, who comes for two weeks with In the Palace of the King and a revival of The Hunchback.

Manager Powers has signed a lease of twenty-five years more with Landlord Farber, paying $17,000 per annum for Powers' Theatre, and ground has been leased on Rudolph Street, two blocks east of Powers', for a new theatre.

The new Bush Temple of Music, at Chicago Avenue and Clark Street, is to be dedicated formally next Thursday evening. Hon Thomas B. Bryan will deliver the dedicatory address, and there will be a musical programme by Madame Schumann-Heink, Mrs. Hess-Burr, and the Spiering Quartette.

This is the second and farewell week of The Liberty Belles at the Illinois, where the business continues very large.

Frank Baum, the librettist of Manager Hanlon's Summer production at the Grand, The Wizard of Oz, selected pretty little Annie Laughlin as his ideal of the heroine, Dorothy, and then found that she had signed for a vaudeville Summer with Kohl, Castle and Beck. They have courteously canceled their contract with her, however, and she will play the part here. With Miss Laughlin, Montgomery and Stone, Helen Byron, John Slavin, and a chorus made up of girls from Anna Held's and the Weber and Fields' companies, Manager Hanlon has the nucleus of an excellent company. Artist Denslow, who created the characters, has drawn the costume plates and is looking after their construction in New York.

George Ade's Sultan of Sulu is still crowding the Studebaker, where it began its sixth week to-night, and seats are on sale a month in advance. Mr. Ade has written in a new part, giving the Sultan a ninth wife, who is known as "the charter member." Estelle Darling, the new prima donna, has made a hit.

At the Dearborn this week Emmet Corrigan is playing Captain Dan Marble in Sag Harbor, well supported by the stock company.

At the new Columbus this week there is a big production of The Great Ruby, with clever Anne Sutherland as Lady Garnett and Maude Odell as the Countess Mirtza. Manager Elliott will follow it with Pudd'nhead Wilson.

The Summer production at the Dearborn will be called The Storks and will be first presented on May 18. The music is by Frederic Chapin and the book by Guy F. Stosley, while Richard Carle has recruited the company from The Burgomaster and Explorer forces. The Storks, by the way, should be a strong matinee offering.

Henry Woodruff, J. H. Gilmour, and a strong cast has been selected to present C. T. Dazey's new melodrama, The Suburban, which Manager Litt will produce at McVicker's in May, after May Irwin closes there.

David Warfield follows The Liberty Belles at the Illinois, presenting The Auctioneer, with a cast including Marie Bates, Eugene Canfield, and Nellie Lynch.

The Ringling Brothers' Circus is better than ever this year, and it opened to 10,000 people last Wednesday night at the Coliseum, where it remains until April 26. The attendance has been enormous thus far.

The Heart of Chicago is the attraction this week at the Bijou, while at the Academy of Music A Dangerous Woman is making the gallery patrons almost fall over the rail with excitement.

William Bonelli and Rose Stahl had two big houses in An American Gentleman at the Alhambra yesterday afternoon and evening.

A Hindoo youth with two bodies and one head is the chief attraction at Middleton's Dime Museum. He is considered a lucky boy, as meals are cheaper than hats these days.

At the Great Northern yesterday two large audiences enjoyed Are You a Buffalo, in which Ada Deaves, a favorite here, John T. Tierney, and John Price have prominent parts.

Travers Vale's nautical play, A Woman's Love, is being given this week by the stock company at the New American.

Victor Herbert and his Pittsburg Orchestra gave two popular concerts at the Studebaker yesterday afternoon and evening, and in the afternoon George Hamlin gave one of his Sunday "pops" at the Grand.

I am very sorry to be obliged to report that Herr Sonnenthal, the great German actor, did not turn 'em away at Powers' last week.

On the night of April 24 the entire Sultan of Sulu company goes to Lafayette, Ind., to show the Hoosiers of George Ade's native hearth what he can do in the line of "libretting." It will be a great night in Indiana.

"BIFF" HALL.

BOSTON.

Mrs. Fiske's Last Week—Other Offerings—Summer Gossip.

(Special to The Mirror.)

BOSTON, April 14.

Mrs. Fiske opened the third and last week of her engagement at the Tremont to-night and presented a change of bill that was of exceeding interest. What a versatile artist she is! To step from A Doll's House to Divorcons! It was a change that possibly could be made with success by no other actress on the American stage, but Mrs. Fiske excelled in the new play just as she did in the old. Divorcons was welcomed as a novelty, for it had not been played here for a long time. Mrs. Fiske's company was reinforced by a special engagement of Frederick de Belleville for this production. The bill was made a double one by the presentation of Little Italy as a curtain-raiser. So marked a success was made by A Doll's House that week that Mrs. Fiske has consented to give a special matinee of that play on Wednesday.

Annie Russell's opening night at the Hollis attracted a large and fashionable audience, even if the beginning of the horse show did serve as a rival attraction for society. The Girl and the Judge was well received and will have a successful fortnight. Orrin Johnson and Mrs. Gilbert, who were among the favorites of last year's company, returned, and prominent among the new members were Mrs. McKee Rankin and Madame Cottrelly, who are always well liked in Boston.

Are You a Mason opened a month's stay at the Museum to-night, returning almost exactly a year after it was first booked here. The town was all billed then for the first production, and then a change in plan was made by which New York saw it first. There was a double reason for a large house to-night, for the first performance was made a complimentary benefit to W. D. Andreas, who has made very many friends in the two years that he has been business-manager of the house.

Neil Burgess came to town to-night with The County Fair, back to the Park, where it ran a whole season a few years ago. A splendid house was attracted, partly, no doubt, for the sake of "auld lang syne." The play and the performance seem as popular as ever and will hold their own against any of the newer plays of rural life that may be produced here.

The management of the Castle Square certainly deserves warmest commendation for its production of Hamlet this week. It is no small task to give a Shakespearean tragedy in these days of hard work in a stock company, but the painstaking effort of all the members of the cast was worthy of sincerest praise. The players were almost all new to this line of work, but the smoothness of action was remarkable, and everything reflected credit upon those who took part. John Craig as Hamlet and Eva Taylor as Ophelia were especially to be praised, for neither had played these characters before, and their versatility was marked, indeed. The Ticket of Leave Man will follow.

The Girl from Paris opened at the Columbia April 9 and re-established popularity at the start, so that it would not be surprising if it should hold the stage until The Defender is ready. Mamie Gilroy as Julie Bon Bon made much of the part, and Clara Lavine proved a good successor to Josephine Hall. Alexander Clarke and Sam Sidman divided honors in the low comedy parts, and La Petite Adelaide's dance was one of the features.

McFadden's Row of Flats just suits the patrons of the Grand Opera House, and the performance there this week is an amusing one. Sis Hopkins April 21.

This is the last week of the opera season at the Bijou, and it might be termed the James Gilbert week, for it is divided between Iolanthe and Patience, presenting the comedian-manager in two of his strongest characters. He has been out of the cast for several weeks. After a complimentary testimonial to Clara Lane, April 21, the company will start on a tour, playing engagements in Brooklyn, Denver and Kansas City; but arrangements have been made for a return to the Bijou for a long season next Autumn.

Keller is at a new house for his performance to-night, as this is his first appearance at the Boston, but it proved a most successful one, for his programme of illusions, new and old, was splendidly received there to-night. He will be followed by Primrose and Dockstader's Minstrels next week.

N. S. Wood opened a starring engagement at the Bowdoin Square to-night, appearing in The Orphans of New York, supported by the stock company of that house. Next week he will be seen in Out in the Streets.

Severin de Deyn and the stock company at Morrison's Grand are giving an excellent revival of The Danites, that has not been presented here in some time.

Ben Hur is in its last fortnight at the Colonial.

Eva Taylor, who has made many friends during the year that she has appeared as leading woman at the Castle Square, has resigned from that position and will leave the stock company at the end of a fortnight.

The Cap of Fortune, which has been crowded out of the Park by the engagement of Nell Burgess, has gone on the road for a fortnight on the New England circuit. Then it will return for a supplementary engagement here before going to New York. Mr. Rice has been introducing a number of innovations during the recent performances. John McGhie is now the musical director.

Minnie Tittell Brune made her first appearance as leading woman with E. H. Sothern April 12 and was well received. She also will appear in If I Were King at Providence this week.

Several of the leading members of Mrs. Fiske's company are out of the bill this week and are taking advantage of the brief vacation. Annie Ward Tiffany and her daughter, Rose, are at their Summer home at Bumard's Bay, while Eleanor Moretti and Brandon Hurst are in New York.

Mrs. Patrick Campbell's Boston week was a brilliant one in many respects. The Second Mrs. Tanqueray and The Notorious Mrs. Ebbsmith were the plays best received, but Beyond Human Power proved beyond Boston power to enjoy.

Leo Dietrichstein, who is back in the cast of Are You a Mason, has established a record as a transatlantic tourist. He made a flying trip to London and rehearsed All on Account of Eliza there, but took an ocean racer so as to get back for the opening performance of the farce at the Museum. George Crowninshield, known on the stage as George Shields, has changed his plans and will not go to Europe this Summer as he had planned, preferring to go to Denver with the opera company from the Bijou, of which he is head.

E. H. Sothern gave an after the theatre supper at the Bellevue April 11, at which the guests included Mrs. Patrick Campbell, Ethel Barrymore, Suzanne Sheldon, Timothy Adamowski, Roland Buckstone, and E. H. Clement.

Mrs. Patrick Campbell was also the guest of Mr. and Mrs. Guy Lowell at the Touraine after the performance at the Boston April 7 and 10.

Mr. and Mrs. Robert B. Mantell (Marie Booth Russell) made a flying visit to Boston last week. They had been crowded out of a Boston engagement this year on account of the delay in completing the new theatre on Tremont Street, where they had been booked. It was a great disappointment to many, for Mr. Mantell is exceedingly popular in Boston. He tells me that he has been having an excellent season with his Shakespearean repertoire. His season will end with a long engagement in Toronto. While there Miss Russell will make her first appearance as Rosalind.

Marion Parker, who has established herself as one of the leading favorites of The Cap of Fortune, playing the "show girl," made her debut here, but her graceful appearance and excellent voice were admired at once and her career seems most promising.

Joseph Smith has been singing under disadvantages at the Bijou, for he has been suffering from the grip, but has pluckily kept on and has not lost a performance.

The coming Summer promises to be a livelier one than any for some time. Although several of the houses will close earlier than usual, there is one comic opera production scheduled to run all Summer at the Tremont. The Castle Square may have a rival in a dramatic stock company, if J. H. Gilmour completes arrangements now said to be in progress.

JAY BENTON.

PHILADELPHIA.

The Season Wanes—Joseph Jefferson Commences a Two Weeks' Stay—Holdover Bills.

(Special to The Mirror.)

PHILADELPHIA, April 14.

The offerings for this week contain nothing new; the season is on the wane and, in spite of all the booming, has not been up to the standard of former years at our high priced theatres, as regards patronage and profits. The stock companies occupying three theatres in the Quaker City, at popular prices, have done well, and are steadily increasing their clientelle.

Joseph Jefferson inaugurated his annual two weeks' engagement at the Broad Street Theatre this evening, appearing as Rip Van Winkle. The repertoire for the balance of his engagement will be the same that he has offered for a number of years—viz., The Rivals, The Cricket on the Hearth, and Lend Me Five Shillings. Julia Marlowe follows April 28, and will probably close the season at this theatre.

William H. Crane in David Harum at the Chestnut Street Opera House is in his second week, and is drawing fair houses. The star has made a personal success, and while he is on the stage interests the audience, but the play has not won the favor that was anticipated in this city. It is booked for six weeks, with nothing to follow, rather a disappointment!

The Messenger Boy, with James T. Powers, is doing fairly well at the Chestnut Street Theatre, and will continue indefinitely. Miss Bob White will close the season. Many benefits are the order at this playhouse.

My Antoinette, with the Alfred H. Aarons Musical Comedy company, headed by Josephine Hall, Corinne, and Billy B. Van, continues at the Walnut Street Theatre. The production has not met with favorable criticisms from the local press, and patronage thus far is only medium. There are prospects of improvements in the play and business. As yet, nothing is announced to follow.

Mary Mannering is in her farewell week at the Garrick Theatre, where she is presenting Janice Meredith to large and well pleased audiences. An important production takes place at this house April 21, when the new musical comedy, The Wild Rose, will be presented with the following company: Irene Bentley, Marie Cahill, Eddie Foy, Albert Hart, Marguerite Clark, Carrie Perkins, Alexander Clarke, David Lythgoe, Daisy Greene, Neva Aymer, William Black, E. H. O'Conner, and Evelyn Florence.

Manager Bard Worrell at the Auditorium offers Pauline Hall and her vaudeville company this week, that appears under the management of Walter J. Plimmer. This style of entertainment is very popular here, especially when the programme includes novelties. Francesca Redding, assisted by Arthur Larkin and company, Pauline Hall, Girard Leon and his trained donkeys, Harry Lamarr, Zeda-Elkin Trio, the Three Rosebuds, Morton and Van Allen, Baker and Lynn, Latimore and Leigh, and Acker and Acker made up the bill. Every act was well received, and the opening performance was seen by a large audience. A Trip to Buffalo April 21. Mrs. Fiske April 28.

The Durban-Sheeler Stock company at the Girard Avenue Theatre presents this week an interesting and well staged production of Secret Service, enlisting the services of every member of the organization. Prominent in the cast are Bertha Creighton, Minnie Maddern, Marie Warren, Eugene Moore, Jack Webster, and Edwin Middleton. Madame Sans Gene April 21. Arrangements are now in progress to present several stock stars in plays in which they have been successful, supported by the company.

Forepaugh's Theatre Stock company appears this week in a double bill, The Lyon's Mail, with George Learock in the dual role, and Nance Oldfield, with Florence Roberts in the title character. The performances of both plays is meritorious, and the staging excellent. Business remains uniformly large. Liberty Hall April 21.

The Secret Dispatch is the attraction at the Standard Theatre this week by the Darcy and Speck Stock company that does full justice to the exciting civil war drama. Slaves of Russia April 21.

Lovers' Lane opened to-night at the Park Theatre for an unlimited run, as there are no bookings to follow. Popular prices continue as usual. Millie James, Walter Hodges, Edith Browning, Franklyn Roberts, Rachel Sterling, Arthur Sanders, W. A. Sands, Linda Conway, Annie Mifflin, Zelda Sears, and Lillian Lee are in the cast.

An Actor's Romance, with J. Harvey Cook and Lettie Church, is the bill at the National Theatre. The Merry Tramps April 21. The season is nearing its end at this house.

The People's Theatre's attraction is The Road to Ruin this week. Lost in the Desert April 21.

Wurster's German Stock company at the Arch Street Theatre present Das Stiftungs-Fest, The Red Robe, Air Castles, and Unsere Frauen (Our Wives) this week. Business is generally excellent.

Henry Ludlam's company will appear in Shakespearean productions at the Broad Street Theatre May 12-17.

Dumont's Minstrels at the Eleventh Street Opera House offer a new burlesque on the Atlantic City fire, introducing our Philadelphia firemen in action, in addition the Ping Pong craze and the usual excellent features that complete an attractive programme. Large houses continue.

George Grossmith will give his farewell recital at Witherspoon Hall the afternoon of April 16.

George Riddle, the dramatic reader, assisted by R. J. Lang, pianist, will give a special entertainment, entitled Enoch Arden, at Witherspoon Hall, April 22.

Frances Rawle Pemberton, as Camille, assisted by the Ludlam School of Dramatic Art, will give a performance of the Dumas' drama at the Garrick Theatre, Thursday afternoon.

Spring is here! Forepaugh and Sells Brothers' Circus have billed the town in gorgeous colors for their week's stay, commencing April 21, at the only available site in the city, Master and Twenty-seventh Streets.

S. FEINBERGH.

CINCINNATI.

The Burgomaster Scores Again—Herman-Bubler Stock Company—Other Attractions.

(Special to The Mirror.)

CINCINNATI, April 14.

The Burgomaster, that scored one of the substantial successes of the season at the old Grand last year, returned to Robinson's to-night and duplicated its previous hit. Herbert Cawthorne, a Cincinnatian, in the title-role, had a particularly warm welcome, and was ably supported by a numerous and efficient company. Next week, Florodora returns.

Selma Herman, who was a local favorite several years ago as leading woman of the old Brady Stock company at the Lyceum, opened a Spring season of indefinite length at Heuck's yesterday as a stock star. Richard Buhler, well remembered here for his good work in Quo Vadis, is featured with her, and the other members of the company are Tom Eagleston, Will S. Rising, Charles Terriss, James Crown, Herbert Prior, Lee Sterritt, Charles Montgomery, Harry Nowell, W. B. Stone, Clara Knott, Louise Orendorf, and Lizzie B. Chester. The opening play is Soldiers of the Empire, with Sapho underlined.

Whirl-I-Gig opened a return engagement at the Walnut yesterday. The company is practically the same as was seen at this house earlier in the season, including Nat and Sol Fields, Allen Curtis, Octave Barbee, Frank Daniel, Tom Moore, and many others.

The James Boys in Missouri opened yesterday at the Lyceum, and pleased two large houses. The leading parts were played by George Klimt and Alma Hearn.

Maria, die Tochter des Regiments, was given last night by the German Theatre company at Robinson's. It was the annual benefit of Mathilde Durand, and her friends filled the house.

Lillian Nordica failed to appear last week at Music Hall, owing to illness.

Josef Hofmann, Fritz Kreisler, and Jean Gerardy are billed to appear at Music Hall Friday evening. The advance sale is already very large.

H. A. SUTTON.

WASHINGTON.

Florodora—Henry Miller at the National—Bellows' Company in Shakespeare.

(Special to The Mirror.)

WASHINGTON, April 14.

The Columbia Theatre to-night again records an opening that stands pat with the highest records, the original Florodora company being the attraction. S. R. O. at a premium will confront late comers, as it did several weeks ago, when another Florodora company was the bill. Edna Wallace Hopper was enthusiastically received, and other pronounced favorites were Robert E. Graham, Helen Redmond, Cyril Scott, Jeannette Lowery, W. P. Carleton, Susan Drake, and Philip H. Ryley. William Morris in When We Were Twenty-one will follow.

Henry Miller achieved a distinct success on his appearance at the New National to-night in D'Arcy of the Guards. That the star's characterization was an eminently pleasing and finished one was attested by the frequent outbursts of applause. The supporting company is strong, and embraces Florence Rockwell, Louise Wakeman, Janet Barrington, Arthur Elliott, Walter Allen, Charles F. Gotthold, Otis Turner, Merriam Bruce, James A. Leahy, Herbert Darrell, George C. Pearce, Robert Warring, John Cooper, George Cornish, and Thomas Prescott. Julia Marlowe in a return engagement comes next.

A Midsummer Night's Dream is the delightful offering by the Bellows Stock company at the Lafayette Square. The performance won strong approval from a very large audience. The presentation was both artistic and adequate. Edmund D. Lyons, as Nick Bottom, the weaver, was immeasurably successful. White Whittlesey and Charles Wyngate were the Lysander and Demetrius, and Hermia was charmingly acted by Lillian Lawrence. As Helena, Etta Reed was specially engaged, and instantly became a favorite. The other parts were carefully cast.

Lost in the Desert was received to-night with marked favor by an audience that filled the Academy of Music. A capable company, headed by Charles Stewart and A. C. Henderson, gave a satisfactory performance. Next week, Happy Hooligan.

Fuller Claflin, president of the Amalgamated Theatre Building Association, was in town recently looking over the local theatres. Mr. Claflin has closed contracts with Jake Wells, of Richmond, Va., for the reconstruction of four houses, under Mr. Wells' management, in-

THE DRAMATIC MIRROR

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cated at Richmond, Roanoke and Lynchburg, Va., and Atlanta, Ga.

The Sunday night concert of Josef Hofmann, Jean Gerardy, and Fritz Kreisler drew a very large audience to the National Theatre.

The first concert of the Washington Symphony Orchestra, under the conductorship of Reginald de Koven, takes place at the National Theatre, Monday afternoon, April 28. Paderewski will be the soloist, and the prices will range from $1 to $2.50. Subscription books are now open for five orchestral concerts, to be given next season.

The Richmond, Va., Traction Company has secured the services of W. Francis Thomas, for several years past identified with P. B. Chase's amusement enterprises here, to manage their new West Hampton Park in that city. Mr. Thomas' wide experience and his wide awake way of doing business should make the new venture a profitable one.

Master Jack Ryan, a lad of twelve years, made one of the hits of the Quo Vadis performance at the Columbia last week as little Aulus. He is a son of William F. Ryan, of this city, now with Hoyt's A Day and a Night company.

Madame Schumann-Heink will be the soloist with the Choral Society recital at Congregational Church Hall, April 21.

One of the season's distinct successes here was that of The Little Pilgrims, which, with a run of two weeks and a universal request for a third, had to be retired in view of other arrangements. A revival will probably be made shortly.

Charles F. Fettis has been engaged by Messrs. Sherwood and Denham to do the press work for their coming production, in dramatic form, of their spectacle, The Maid of Orleans, or The Burning at the Stake of Joan of Arc, which will be given a first presentation at the Academy of Music shortly.

JOHN T. WARDE.

BALTIMORE.

Percy Haswell Stock Produces Prize Play—Quo Vadis at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, April 14.

The Percy Haswell Stock company appeared this evening in the play that was awarded the prize in the Percy Haswell play contest. It is from the pen of John Almon Ritchie, and is entitled Worldlings.

The play opens at the country home of Mr. Thorpe, an American speculator and a supposed millionaire. He is entertaining Lord Brassard, a representative of the blase, penniless, British aristocracy. Molly Thorpe, a breezy American girl, brought up in luxury, is dazzled by the noble Lord's attentions, but, in reality, loves Peter Van Sittart, a young American of good family, who is poor, and about to go West to make his fortune, and asks Molly to go with him. She cannot endure the prospect of poverty in the West, and when he appears to plead his love, she refuses his proposal. He says farewell, and Molly goes into dinner on the arm of Lord Brassard.

The second act takes place three years later in New York. Molly has married Lord Brassard, but after a season in London she is compelled, by her husband's poverty and the failure of some of her father's speculations, to return to America and live more modestly. Van Sittart, meanwhile, has inherited a fortune from an uncle. Molly, having been rudely awakened from her dreams of taking a high place among the peeresses of England, finds that she detests her husband and loves Van Sittart after all. But her regret comes too late. He has learned to love her younger sister, Ethel. In the third act she goes to his apartments, and tries to win back his love, showing him the letter written three years before, in which Van Sittart declared his love, and asked her to go away with him. The husband, Lord Brassard, follows her. Instead of hiding from her husband, Lady Brassard boldly faces him, declares she never loved him, and that all is over between them. Brassard is forced to remain quiet by the sudden entrance of the guests of a supper party. Ethel, the sister of Lady Brassard, who has just accepted Van Sittart's love, finds the letter written to her sister, and believes that Van Sittart had written it that very evening. The climax to the third act, when she realizes the apparent baseness of Van Sittart, is very strong.

The last act brings Ethel and Van Sittart together. Lady Brassard sends her husband to England to get a divorce, while she remains in America, her life ruined and her heart empty, seeing only the happiness of others that she has lost herself.

There is an abundance of comedy and many types of society people, American and English, are introduced. Several pretty girls have different love affairs, and wear some handsome gowns. The dialogue contains much smart talk and several excellent epigrams, correct without being overdrawn. The cast was as follows: Mr. Thorpe, Austin Webb; Mrs. Thorpe, Alice Butler; Molly Thorpe, Percy Haswell; Ethel Thorpe, Laura McGilvray; Donald Thorpe, Frank Craven; Beatrix Ormsby, Juliette Atkinson; Lord Brassard, Lloyd Carleton; Peter Van Sittart, Frank Gillmore; Mrs. Custer-Bayne, Agnes Everett; Lord Frederic Carden, Frederick G. Lewis; Eliphalet J. Moon, Alfred Hudson; Mrs. Moon Clara Irving; Addie Moon, Viola Burton; Bilks, Alfred Hudson, Jr., and Pilcher, Regan Hughston.

Miss Haswell was very successful as Lady Brassard, and the rest of the cast also did good work. The Little Minister is the play for next week.

Whitney and Knowles' production of Quo Vadis is the attraction at Ford's Grand Opera House. An excellent performance was enjoyed by a large audience this evening. The company is a thoroughly competent one, and the play is well staged. Grace George will follow.

The Academy of Music is closed this week, owing to the postponement of the production of The Wild Rose. Henry Miller April 21.

The Fatal Wedding is the bill at the Holliday Street. It is presented by an excellent company, headed by Edwin Mordant, whose work is decidedly good. Human Hearts will follow.

The Lilliputians in The Merry Tramps is the attraction at the Auditorium. Sandow and vaudeville will follow.

George Grossmith gave a humorous and musical entertainment at Music Hall this evening to large and well entertained audience.

The Percy Haswell Stock company will depart on its Southern and Western trips April 27.

HAROLD RUTLEDGE.

ST. LOUIS.

Castle Square Company's Final Week—The Imperial Closes—Summer Plans.

(Special to The Mirror.)

ST. LOUIS, April 14.

This is the last week of the engagement of the Castle Square Opera company at the Century, and it is to be a gala one. Sunday evening, the sacred concert, given on Good Friday evening, was repeated, Rossini's Stabat Mater, the chief offering of the evening, was preceded by devotional solos, that followed the rendering by Chevalier Emanuel and the Castle Square Orchestra of the "Robespierre" overture. This evening Il Trovatore was sung with the following cast: Manrico, Joseph F. Sheehan; Count, Winfred Goff; Ferrando, Francis J. Boyle; Leonora, Adelaide Norwood; Azucena, Ethel Houston De Fre; Ines, Maud Ramey; Ruiz, George Tennery. This opera will be repeated on Wednesday evening. For Tuesday evening and Saturday matinee, The Bohemian Girl; Wednesday matinee and Thursday evening, Carmen; Friday evening, Faust; Saturday evening, Cavelleria Rusticana and I Pagliacci will be the final bill. During its engagement in this city the Castle Square organization has presented a notable series of classic operas in an artistic and satisfactory manner.

Maude Adams began her engagement at the Olympic this evening in Quality Street. The Liberty Belles April 21.

Murray and Mack are at the Grand in Shooting the Chutes. In their support are J. B. Raimund, Jimmie Fanson, Ed Powers, Gus Pixley, Edward Jolly, David Weber, Kittie Beck, Lillian Durham, Blanche Creago, Kathryne B. Roberts, Allie Marshall, and Adelaide Mann. Eight Belles is underlined.

The Flaming Arrow returned to Havlin's to-night. The Volunteer Organist will follow.

This is the last week of the season at the Imperial, and Manager Garen's farewell bill is East Lynne, featuring Inez Forman and J. Frazier Crosby, Jr. Others in the cast are Vernon Somers, Joseph Walsh, Royal Thayer, Charles Brewer, Calvert Phillips, Hazel Dell, Jenny Dunbar, F. Roena Medini, Marie Davis, and Annie Burns. Manager Garen says this has been the most successful season the Imperial has had under his management.

Madame Helene Odilon, the celebrated German actress, appeared at the Germania Theatre last evening, supported by the Irving Place Stock company in Fulda's romantic comedy, The Twin Sisters.

Lillian Nordica, assisted by Katherine Fisk and E. Romayne Simmons, gave a recital to a very large and appreciative audience at the Odeon last Thursday evening. Madame Nordica was in superb voice, and received an ovation.

Victor Herbert and his Pittsburg Orchestra will give concerts at the Odeon on the afternoon and evening of Sunday, April 20.

John B. Fleming, treasurer, and William J. Counihan, advertising agent, of Havlin's, will be tendered a benefit at that house on May 25. The entertainment will be composed of local talent, and what professionals there may be in the city at the time, who may volunteer their services. The features will be an augmented orchestra of sixty pieces, and a one-act sketch, The Manager's Woes, with William Garen as The Manager.

George A. Kingsbury, who has managed the local engagement of the Castle Square company, left for Milwaukee, Wednesday. He will return to St. Louis for one day at the end of this week. Al. W. Walle, who was with the company at the Music Hall last season, has taken charge of affairs in the absence of Mr. Kingsbury. Mr. Walle has been acting as manager of the King Dodo company No. 2 on its Western tour. He has just come from Chicago.

It is interesting to note that Mr. Kingsbury will try his hand at managing the Delmar Garden opera this Summer. The announcement that there will be opera is in itself attractive, as it had been announced that burlesque would be offered. Harold Gordon, Blanche Chapman, and other favorites are to be members of the company.

J. A. NORTON.

EDWIN KNOWLES DEAD.

Edwin Knowles, the well-known manager, who had been ill for months, failed rapidly yesterday and died at six o'clock last evening at his residence, 868 Lafayette Avenue, Brooklyn.

John Arthur Fraser, 167 West 126th St., N.Y.

ACTORS' SOCIETY NEWS.

Business has been very active at the Actors' Society since the first of April. Twenty-five engagements were made during the first few days of the month, and at the Board meeting for April fifty-eight new members were elected, besides reinstating thirty-five. This makes an increase of ninety-three for the month. The new members elected are: Marie Wainwright, Edward L. Snader, Arthur R. Lawrence, Sidney Sommers Toler, Lizzie Mulvey, Earle Browne, Geoffrey Stein, De Witt Jennings, James R. McCann, Lizzie Kendall, Carrie Lee Stoyle, Alberta M. Converse, Jean Harlan, Doris Digby, Lionel Hogarth, William Bechtel, Irene Timmons, Ella Baker, George W. Callahan, Marion Holcombe, Edward H. English, Charles Rowan, Herbert Colby, Charles M. Seay, Margaret Shafer, Gertrude Berkley, Ellen Rowland, Julia Gordon, Harry S. Hadfield, Charles J. Conrad, Grace Hamilton, Edna Archer Crawford, George Dagelen, Vaughn Comfort, Hattie Chew, Wilson Reynolds, Nellie Marck, Cliff C. Storch, Paul E. Burns, Joe F. Willard, Charles I. Scofield, Lavinia Thompson, J. F. White, Joseph T. Belmont, Elizabeth French, N. L. Jelenko, Philip D. Perkins, Thomas F. Jackson, John Saunders, Thomas Meighan, Del De Louis, John J. Crowley, Martha Beauford, Richard Vivian, Orson N. Dunn, Maud Louise Barber, William Desmond, and Eustace Mace Greenleaf.

MRS. FISKE'S REVIVALS IN NEW YORK.

Mrs. Fiske's season of about fourteen weeks on the road, following her engagement of eighteen weeks at the Manhattan Theatre, will close at Philadelphia on May 3. On May 6 she will begin a short Spring engagement at the Manhattan Theatre, where she will revive several of her former successes, in accordance with a plan some time ago discussed, but heretofore rendered impossible by the necessity of fulfilling her contracts in other cities.

Mrs. Fiske will first be seen in Tess of the D'Urbervilles. This revival will be marked by the reappearance with Mrs. Fiske of several members of the company that appeared with her at the Fifth Avenue Theatre in the Hardy play. Sardou's Divorcons will also be revived with a strong cast, including Frederic De Belleville, who was the original Des Prunelles to Mrs. Fiske's Cyprienne, and who will also play Alec in Tess of the D'Urbervilles. With the Sardou comedy will be played Horace B. Fry's strong and artistic one-act tragedy of Italian life in New York, Little Italy, Mr. De Belleville repeating his Fabio to Mrs. Fiske's Guila. To give variety to the representations, Mrs. Fiske's one-act tragedy, A Light from St. Agnes, may be put on for a few performances with Divorcons, in place of Little Italy. It is probable that Ibsen's A Doll's House will also be performed.

FLO IRWIN TO STAR.

Flo Irwin is to star next season. She will present a refined farce-comedy and high-class vaudeville. The company will include some of the best vaudeville artists and farce-comedy people, and will travel in their own car. Walter Hawley will be the principal support. After going to the Coast a tour of the world is contemplated, starting in the Spring of 1903 for Honolulu, the Philippines, Australia and other countries to follow.

OBITUARY.

Mamie Forbes, the actress, who was the wife of James F. Lee, of the editorial staff of *The Morning Telegraph*, died at the Carney Hospital, in Boston, on April 10, of appendicitis. Miss Forbes made a success as a soubrette a number of years ago and appeared with a number of prominent companies in New York. Among the plays in which she took part were The County Fair, A Stranger in New York, Excelsior Jr., The Girl from Maxims, The Girl from Paris, A Tin Soldier and Put Me Off at Buffalo. About two years ago a son was born to her and since then she had appeared but rarely on the stage. The funeral services were held in Boston and the remains were buried there.

Henry C. Davis, an actor and stage-manager known to many professionals as "Uncle Henry Davis," died in Louisville, Ky., March 27. He had been in ill health for the last three years, and was eighty-one years old. Born in Vermont, Mr. Davis entered the profession in 1849 at Cincinnati, O., under the management of John Bates. He was stage-manager during the old stock days and afterward was connected with many road companies, playing old man characters and managing the stage. Mr. Davis never married. A brother and sister, a nephew, Fred E. Le Comte, and niece, Louise De Luisi, are his closest living professional relatives.

Annie Bailey, once a well-known actress, died at her home in Newark, N. J., on April 8, after a long illness. She made her first appearance on the stage when an infant, and continued to act up to about ten years ago, when a stroke of paralysis put an end to her public career. After that she was a costumer. Her mother, Mrs. E. Llewellyn, and her sister, Ella Bailey Robertson, of the Columbia Stock company, Newark, survive her. The remains were buried in Cypress Hill Cemetery, Newark, on Friday.

Mrs. John D. O'Hara (Margaret Mackin), of the Audubon Theatre Stock company, New Orleans, received word last week of the death, in Chicago, of her brother. This is the second bereavement that Mrs. O'Hara has had within six months. Her mother died last December.

Harriett Lyon, wife of the old-time actor, S. G. Lyon, and mother of Damon Lyon, of the San Toy company, died at her home in Syracuse, N. Y., last week, aged sixty-eight years. She was widely known among members of the profession and was deeply beloved.

Charles Goff, a well-known circus performer, died at Elkhart, Ind., on April 1, of consumption, aged thirty-three years.

Beautiful throughout—TRIPLEX CHIMES.

REFLECTIONS.

Louis H. Imhaus, the dramatist and manager, has been seriously ill with grip for two weeks, but is now well and has returned to his usual work.

Caryl Gillin, a graduate of Elisa Warren's School of Acting, Cleveland, O., has been engaged to play juvenile roles with the Empire Theatre company at Toledo. Miss Warren's school has furnished the profession with several recruits this season.

Emma Eames was suddenly taken ill in Chicago last Tuesday and was unable to appear in the presentation that night of Die Walkure. Her role was taken by Madame Reuss Belce.

The April number of the *Century Magazine* contains a translation of Tommaso Salvini's address delivered in Rome upon the occasion of Adelaide Ristori's birthday, Jan. 29.

Margaret Hobart appeared as Susan in The Toreador at the Knickerbocker Theatre at several performances last week in place of Queenie Vassar, who was ill. Miss Hobart made an excellent impression in the part and was complimented by Francis Wilson and the principals of the company.

Carrie De Mar was out of the cast of Foxy Grandpa at the Fourteenth Street Theatre several times last week owing to a slight attack of grip.

The reported re-engagement of Wilfrid North with Julia Marlowe for next season is erroneous. Mr. North has yet made no plans.

Negotiations have been opened by the manager of the Central Theatre, of Berlin, to secure the rights in Ben Hur for Germany and Austria.

Robin Ellis will give a dramatic elocutionary recital on Monday evening, April 21, at Genealogical Hall, on West Fifty-eighth Street. Selections from Bulwer-Lytton, Edgar Allan Poe, George Ade, and other well-known authors will be given.

Clara B. Hunter was out of the cast of The Way of the World last week, owing to illness. Her role was capably played by Robinson Duff.

Toby Claude sailed for London on the *Lucania* last Friday, to be coached by George Dance in the part that she is to play in the American production of A Chinese Honeymoon.

The Toreador will close at the Knickerbocker Theatre on May 3. The Wild Rose, which is now in rehearsal, will follow The Toreador at the Knickerbocker.

The graduating class of the National Conservatory of Dramatic Art will give a public rehearsal at the Berkeley Lyceum on the afternoon of April 18. The commencement exercises will be held at the same place on Tuesday morning, April 22.

Mrs. Aubrey Noyes (Emily Lascelles), who has been in a private hospital in this city for some weeks, and there underwent a surgical operation, is recovering and will soon be out.

Doré Davidson is preparing to present, at a special matinee, the play entitled Little Miss Mouse, adapted from the French by Mrs. Katherine Berri di Zerega and himself, which was acted some months ago by students of the American Academy of Dramatic Arts. The original French version of the play made a success at the Théâtre Français.

Harry S. Hadfield played the title-role in The Hunchback of Notre Dame at Blaney's Brooklyn Theatre week of April 7 on forty-eight hours' notice, and scored an artistic success. Mr. Hadfield has been re-engaged as leading man of the May Fiske company.

A fire at Blissfield, Mich., on April 3 completely destroyed the Lumley Opera House there. The destruction of the theatre leaves the town without a place of amusement.

A complimentary benefit performance will be tendered to Amy Stone, the Newark actress, at the New Auditorium in that city on April 22. The beneficiary will appear in conjunction with the Albion Dramatic Club, of Newark, in Pinero's drama, A Female Farmer. H. F. Stone will return to the stage, after an absence of some years, in this play. Broken Vows will also be presented by the Albion Club, and Una Abell-Brinker, J. Raymond Capp, Anna Layng and others have also tendered their services.

The eighth annual benefit of the Cleveland, O., Theatrical Mechanics' Association was held at the Star Theatre in that city on April 5. An attractive programme was presented and the proceeds of the entertainment, that were large, went to the sick fund of the association.

Ralph E. Powell and Marie C. McKelden, both members of the Foxy Quiller company, were married at Altoona, Pa., on April 11.

Virginia Harned sent a box of flowers and a charming letter of thanks and best wishes to Rachelle Renard, for her effort of last Thursday night in playing the role of Nanette in Alice of Old Vincennes.

Rose Thurnaer, wife of Edward Thurnaer, manager of the Leon Herrmann company, is critically ill at her home in this city with pneumonia.

Edwin Mordant has been engaged as leading feature with Owen Davis' Stock company at Syracuse. He will close on May 3 with The Fatal Wedding, and open on May 5 with the stock as Captain Thorne in Secret Service. Ola Humphrey (Mrs. Mordant) will rest during the Summer. During the season of 1903 Mr. and Mordant will begin a joint starring tour in a play now being written for them by Theodore Kreacer.

The suit brought by Alice Sanson, a chorus girl of The Telephone Girl company, against the Shubert Brothers to recover $5,000 damages for injuries received while she was playing at the Baker Theatre, Rochester, in December, was dismissed by Justice Rich, of the Supreme Court, Rochester, on April 9. Justice Rich held that the managers were not responsible in the matter and that the actress was therefore not entitled to damages.

Kyrie Bellew and his company will give a special performance of A Gentleman of France at the Music Hall in Orange, N. J., on the evening of April 14, for the benefit of the Record Ambulance, a local charity of Orange.

Pearle Hight, title-rôle The Telephone Girl.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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(BETWEEN BROADWAY AND SIXTH AVENUE).

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Largest Dramatic Circulation in the World.

THE CIPHER FOLLY.

In the Boston *Transcript* of April 9 Mrs. GALLUP, the "revealer" of the alleged cipher which she claims proves that FRANCIS BACON not only wrote the works of SHAKESPEARE, MARLOWE and GREENE, SPENCER'S "Faerie Queen," parts of the works of BEN JONSON and BURTON'S "Anatomy of Melancholy," but also that he was a son of Queen ELIZABETH, and thus entitled to the throne of England, spreads over two and a half columns a tenuous answer to the argument of Sir HENRY IRVING against the cipher folly delivered at Princeton and briefly touched upon in THE MIRROR recently.

Mrs. GALLUP is in some manner a successor to one Dr. OWEN, of Detroit, who thought he had discovered a cipher that revealed all of the matters noted, and who, it was said, invented a machine by which the alleged cipher could be deciphered quickly, apparently with little more attention from human intelligence than is bestowed upon a fanning mill, a sausage grinder, or a corn husker after the application of power.

Perhaps in these days of machinery and other wonders it is not meet to scoff at this mechanically assisted Baconian theory, and in view of the marvels of mere mechanism few probably would have gone out of the path of logical disbelief in the theory had not the machine employed on it attempted to grind too much grist. It is one of the characteristics of machinery, as it relates to preceding methods of slowness, to require too much raw material and to turn out a surprisingly large product. This particular machine having been set at work, it no doubt was natural that it should surprise its inventor and operator, and subsequently amaze the world, by its excursions into Elizabethan literature on behalf of the name and fame of BACON. There are some things, however, that mere machinery discredits, and this is one of them.

In her answer to IRVING'S argument Mrs. GALLUP makes a very commonplace series of pleas. One point made by IRVING was the practical stagecraft shown by SHAKESPEARE in the plays, and his pregnant employment of stage terms as figures of speech, all of which was held to be more or less foreign to BACON as a possibility. Mrs. GALLUP quotes IRVING'S question, "What did BACON know about the stage?" and answers it by the query, "What did BACON not know about the stage?" and to prove that BACON knew everything about the stage, cited such paragraphs as these from BACON'S works:

> In the plays of this philosophical theatre you may observe the same thing which is found in the theatre of the poets, that stories invented for the stage are more compact and elegant, and more as one would wish them to be, than true stories out of history.—Nov. Or., p. 90.
>
> Representative [poetry] is as a visible history, and is an image of actions as if they were present, as history is of actions in nature as they are (that is) past.—Adv. of L., p. 205.
>
> In whose time also began that great alteration in the state ecclesiastical, an action which seldom cometh upon the stage.—Adv. of L., p. 193.
>
> As if he were consident to himself that he had played his part well upon the stage.—Adv. of L., p. 262.
>
> But it is not good to stay too long in the theatre.—Adv. of L., p. 266.
>
> But man must know that in this theatre of man's life it is reserved only for God and the angels to be lookers on.—De Aug., p. 19.
>
> As it is used in some Comedies of Errors, wherein the mistress and the maid change habits.—Adv. of L., p. 215; De Aug., p. 199.
>
> What more unseemly than to be always playing a part?—Adv. of L., p. 242.
>
> And then what is more unseemly than to bring the mummery of the stage into the business of life?—De Aug., p. 235.
>
> Besides, it is unseemly for judicial proceedings to borrow anything from the stage.—De Aug., p. 240.

If there is anything more unlike SHAKESPEARE than the foregoing, when it is set beside the technique disclosed in the plays and SHAKESPEARE'S application of stage phrases to vitally human affairs, and also in the mental machinery that it discloses, it would be difficult to find. It is, in fact, as unlike SHAKESPEARE as BACON'S versification of the Psalms is unlike any verse that the world has accepted as the work of SHAKESPEARE. The plain fact, logically apparent, is that BACON'S works and SHAKESPEARE'S works as clearly and definitely represent the products of two distinct intellects and individualities as do any other works of different men that the world has preserved.

A NOTABLE ENDOWMENT.

Mrs. IDA C. KING, who recently died in St. Louis, left an endowment of about $90,000 for a chair of dramatic art in Washington University. The donor never was identified with the stage, but was interested in the promotion of the art of acting. Her will directs that the interest of the fund she leaves for the purpose shall be used to pay the salary of a member of the theatre profession as an instructor in the institution named, and the tuition annually of five students, male or female, to be selected by the faculty of arts of the university.

This is probably the first bequest of its kind in this country. The fact that Mrs. KING was not of the stage, and that the endowment was inspired by her interest in the theatre—an interest that so far as is known was during her lifetime but normal—suggests a deeper concern in the stage on the part of many persons than is commonly apparent, and argues the possibility of more general endowment in the future.

As to the practicality of Mrs. KING'S endowment, in its immediate results, there may be matter for controversy. There can be no doubt that in its ethical effect it adds to the dignity of the theatre. But the feasibility of instruction in the art of acting at the hands of a professor in a university is questionable, except in so far as it may diffuse more generally a better idea of some of the principles of that art than now obtains.

The other arts have their techniques that may be definitely described, set down in detail, and as definitely learned. In the other arts the teacher is but the medium, for he deals with established principles, which nothing in his manner of instruction can essentially vary or sophisticate. This is not true of acting and instruction in that art. If an actor of certain recognised ability seeks to impart instruction, he is apt to convey and mark his pupils with his own manner, which often is more individual than artistic. Sometimes, it is true, the public sees actors copies of whom it would be pleased to have perpetuated.

The difficulty that would seem to hedge this particular endowment is that of a medium of instruction. None but actors of the first class should, in ideal circumstances, be permitted to instruct novices in their art. It is not to be presumed that any actor of the first class could afford to or would undertake a chair in a university, unless upon retirement from active life in the profession and in a superannuated capacity. Such an actor even in such a case could no doubt teach the promising young idea how to perform for the future pleasure of the public under limitations which the young actor must himself break in practical stage life in new and progressive circumstances. On the other hand, the putting into the chair of a professorship in a university of a mediocre actor—the sort of actor that the average salary of a college professor would tempt—could have no good effect in the matter of developing students put under his tuition. With a college of acting, and a number of professors each capable of teaching some one of the many elements of the art of acting, it might be different; for here individual mannerisms are merged in a diversity of educational subjects, and the apt student may seise the main principles and fit them to his own aims and personality.

The experiment to be tried in Washington University, however, will be very interesting. Any students that may be developed by means of Mrs. KING'S bequest will attract attention because of that bequest, while the example of it may bear fruits now little dreamed of.

MUSIC NOTES.

A popular concert was given at Lyceum Hall, in Forty-second Street, last Monday evening under the direction of Richard Henry Warren. The programme was composed of special theatre music, and those taking part were Mrs. Helen A. Warren, contralto; A. Graham Marr, baritone; Charles Schenter, harpist; Franklyn W. Robinson, organist, and a portion of St. Bartholomew's choir, accompanied by an orchestra.

Forbes Law Duguid, baritone, rendered a programme of Scotch songs at Caledonian Hall last Tuesday evening.

Jan Kubelik will appear in this country again next Winter. As heretofore, his concerts will be under the management of Daniel Frohman. The violinist will play in London during the Summer.

Madame Lillian Nordica is back in New York, having completed an extensive concert tour. She will soon sail for Europe and during the Summer will be heard at Covent Garden, London, as Isolde and Brunhilda. The Autumn will be occupied by appearances at the musical festivals current during that season in England. While in Cleveland recently, Madame Nordica permitted the factory girls employed by Charles Bingman and Company to hear her sing for the nominal charge of 10 cents. This was done in place of singing at the company's factory, as the girls requested her to do.

Madame Mantanelli and her concert company have left for the City of Mexico, where they will give twenty concerts at the Renacimiento Theatre. She appears under the management of R. E. Johnston.

A movement has been started by Henry W. Poor, Mrs. John R. Coydin, Samuel Untermyer, Mrs. Howard Van Sinderen, Mrs. Charles H. Ditson and others to raise a fund of $1,000,000 for the establishment of a permanent orchestra in New York. The cost of maintaining such an organization has been carefully estimated, and it is thought that the interest on the sum mentioned will cover all expenses. The Boston Symphony Orchestra was endowed with a like amount by Mr. Higginson.

The Women's String Orchestra gave the last of its series of concerts at Mendelssohn Hall on last Wednesday evening. The audience was large and the performance was as great a success as those that went before. The soloists were Mackenzie Gordon and Mrs. Pilat Green. Mr. Lachmund conducted the orchestra.

Leah Barlow, the young coloratura soprano, will be heard at a musicale with Beatrice Eberhard, the violinist, at the Waldorf-Astoria on Thursday, April 17, in the small ballroom.

The South Atlantic States Music Festival, at Spartanburg, S. C., will be held this year—which is the eighth in the history of the enterprise—on April 30 and May 1 and 2. The festival is under the auspices of the Converse College Choral Society. Among the prominent musicians who will take part are Evia Kilsdal, Anita Rio, Janet Spencer, Glenn Hall, Gwilym Miles, George Chain, Frederick Martin, David Bispham, Carl Webster, Alfred De Voto, Mrs. Warren Du Pre, Mary Hart Law, Dr. R. H. Peters, and the Boston Festival Orchestra, under the direction of Emil Mollenhauer.

Bonsey and Company obtained an injunction last week from Judge Lacombe restraining the John Church Company from publishing the music of songs taken from Puccini's opera, Manon Lescaut.

Amy Whaley, dramatic soprano, recently soloist of the U. S. Marine Band, appeared in the Sunday night musicale in Hotel Victoria on April 6 and received a warm welcome. She sang several vocal numbers with telling effect, including her own song in manuscript, "I Do Not Know," with orchestral accompaniment. The song is a very pleasing composition and it was sung charmingly by its author.

John Mitthauer, secretary of the Musical Mutual Protective Union, has been suspended from his office pending an investigation for alleged irregularities in making his returns.

J. F. Boyer is organising a boys' band, to open in New York on May 1.

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I WONDER.

From "Rhymes of a Vagabond."

The latest combination of capital is of one of the leading denominational churches that, it is rumored, will pool its property holdings in the various cities of the country for protection.—"Daily Press."

"In God we trust," preachers and dollars say.
Tell us, good sirs, will there be a "trust" in
God some day?

When all this world is merged in one great pool,
Will Heaven itself submit to the vast rule,
And men of millions, thirsting for more bliss,
Beleaguer the next world as they have this?
"In God we trust," preachers and dollars say.
Tell us, good sirs, will there be a "trust" in
God some day?

W. H. WEIGHT.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, superficial or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

C. R. G., New York: Gertie De Milt is with Irwin's Big Show this season.

Mrs. R. R., Chicago: We do not know the whereabouts of the company you mention.

W. D. D., Washington: The Broadway Burlesquers are in Grand Rapids, Mich., this week.

A. R. M., Rochester, N. Y.: Harold Roerbach, 123 Nassau Street, New York, can furnish a book of suggestions for amateur minstrels.

F. S. H., Oswego, N. Y.: James K. Hackett starred under the management of D. A. Bonta during the season of 1893-94. The plays in which he appeared that season included The Private Secretary, The Arabian Nights, Mixed Pickles, and several of Charles Matthews' farces.

F. R. M., Washington, D. C.: The music publishers will supply almost any music required for use in vaudeville. Salaries in this field, as in other branches of dramatic work, depend largely upon the availability and drawing power of the act.

C. H., New Haven, Conn.: The cast of The Cardinal, as presented by R. S. Willard and his company at the Amphion Theatre, Brooklyn, Jan. 6, 1902, was as follows: Cardinal Giovanni de Medici, R. S. Willard; Clarice de Medici, Marie Linden; Giuliano de Medici, A. S. Homewood; Francesco, H. G. Lonsdale; Luigi, W. Edmunds; Pietro, G. Gaston; Baldassarre, W. Fowler; Valentine, Miss Clare; Maddalena, Laura Linden; Lisa, Alice Leamon; Benedetto, Agnes Palmer; Ignazia, Mrs. Longworthy; Bartolommeo Chigi, H. Barboot; Pilliberto, Ellen O'Malley; Honoria, Edith Dennett; Guido Baglioni, Ernest Stollard; Andrea Strozzi, Sydney Lawrence; Beppo, J. G. Taylor; Peter Ramgoin, an abbot, H. Cane.

W. M. V., New York: The cast of The Heart of Maryland, as produced at the Herald Square Theatre Oct. 22, 1895, was as follows: General Hugh Kendrick, Frank Mordaunt; Colonel Alan Hendrick, Maurice Barrymore; Colonel Fulton Thorpe, John E. Kellerd; Lieutenant Robert Telfair, Cyril Scott; Provost Sergeant Blount, Odell Williams; Tom Boone, Henry Weaver, Jr.; Lloyd Calvert, Edward J. Morgan; the Sexton, John W. Jennings; Uncle Dan'l, Scott Cooper; Captain Leighton, A. Pearson; Captain Blair, A. C. Mora; Lieutenant Hayne, W. H. Fay; Corporal Day, Edwin Mayer; Corporal H. M. Bostwick; Bindoe, Edwin F. Mayo; Little True Bliss, Johnny McKeever; Mrs. Claiborne Gordon, Helen Tracy; Maryland Calvert, Mrs. Leslie Carter; Phebe Yancey, Georgia Busby; Nanny McNair, Angela McAuli.

LETTERS TO THE EDITOR.

If You See It in the "Sun" It Is Not So.

NEW YORK, April 10, 1902.

To the Editor of The Dramatic Mirror:

SIR.—In the morning "Sun" I notice an article purporting to tell about Bob Johnson having acted once with the Count Joannes. The article goes on to say:

"This eccentric man (the Count Joannes) had been a good actor, but in the early 70s was an object of ridicule, owing to his fantastic individuality. When a starving engagement in Shakespearean tragedies at the Bowery Theatre was proposed, he understood that he was to be utilized for fun. Mr. Johnson accepted an engagement in the supporting company. The Count Joannes was, of course, the principal object of derision, and a hullabaloo of catcalls, whistling and antiphonal comment accompanied his every word and step. His leading actress, Avonia Jones, a pupil of his, was so raw an amateur that laughter shrieked at her.

"Some members of the cast took their cues from the audience and burlesqued their roles. One night a stalwart young actor in the guise of Macduff turned in resentful anger from his combat with Macbeth, stalked down to the footlights and dared whoever had cried 'Time—oried up' to meet him at the stage-door after the curtain fell and fight to a finish. But Robert Johnston, in his fine, old artistic legitimacy, never slighted a moment of his acting, showed a tremor of nerve, gave a glance of anger, or in any way betrayed a consciousness that anything undignified was going on around him. Nothing that the writer has seen in a theatre is less forgettable than Mr. Johnston's acting in support of the Count Joannes."

Lovely! But there are so many mistakes in the foregoing that I will correct it. The Count Joannes did not have "a fantastic individuality." He was one of the cleverest actors on the American stage. His personal appearance was commanding and attractive. He was of medium height, had a fine figure, expressive dark eyes, a regular chin, and his complexion was fresh and ruddy. He was punctilious in the laws of etiquette, and his communications with his fellow men were marked by a suavity that was natural and sat well upon him. Can any one tell me, as to any man with such characteristics, what there could be to ridicule? It is true that his performances were received by an ignorant mob with insulting remarks and noisy demonstrations. That he was a little eccentric I do not deny; but what man of any note is not eccentric? There was nothing in the appearance of Count Joannes when he entered upon a scene to cause a howl of derision. He had successfully acted with Edwin Tree, Charles Kean, Macready, Tom Hamblin, J. B. Booth, Sr., Edwin Forrest, and others of great note; therefore those who laugh at him had not brains enough to appreciate him. It was only ignorant men and foolish educated boys that derided him.

It was not at the Bowery Theatre that Bob Johnston acted with the Count Joannes, as the incident related by the "Sun" would have it, nor was the play Macbeth. It was at the Fourteenth Street Theatre on Feb. 4, 1874, and Romeo and Juliet was the play. Robert Johnston was the Friar Laurence. No more disgraceful scenes were ever witnessed in an American theatre than those that marked this event. Having tired of guying the Count Joannes, the "gang" attempted to guy Bob Johnston, but he walked down to the footlights and said: "Gentlemen," and there was reason in this word, "I have been an actor for thirty years and never before have been treated like a clown. If you do not stop my means of manhood will compel me to retire." He was not thereafter annoyed. The leading actress was not Avonia Jones, a pupil of his, but was Avonia Fairbanks. Avonia Jones was Count Joannes' own daughter, and afterward married Gustavus Vaughn Brooke. No members of the cast took their cues from the audience and burlesqued their roles. Pity that what the writer in the "Sun" says should not be forgettable.

Yours,
COLONEL T. ALLSTON BROWN.

An Actors' Home Suggestion.

PHILADELPHIA, April 10, 1902.

To the Editor of The Dramatic Mirror:

SIR.—As to the several benefits being given for that worthy cause, the Actors' Fund Home, would it not be a good idea for the directors at their earliest convenience to give thought to the following suggestion:

In the near future to set aside a sum of money for the building of a small theatre, fully equipped, holding about 1,000 people, on the grounds at Staten Island, where performances could be given, say, once or twice a month, in which the inmates could take active part? It would afford much pleasure and amusement to the old actors at the Home and please the public to see such plays as The Rivals, Caste, Our Boys, The School for Scandal, The Stranger, and many other old time plays. Or a stock company, including the Home actors, could be engaged for a limited season each year.

The public, I am sure, would gladly pay to see such performances, and the receipts would add many dollars to the Fund, and in a short time pay for the investment. I think I see in this an excellent and permanent source of revenue.

Yours very truly,
DAVID R. YOUNG.

Good Western Territory.

HOT SPRINGS, S. D., April 6, 1902.

To the Editor of The Dramatic Mirror:

SIR.—For the benefit of companies playing out West and looking for territory that is not "showed to death," I would state that a tour of the "Black Hills circuit" would prove both pleasing and profitable. Two weeks can be put in on the one night stands, the jumps are moderate, the hall and hotel accommodations are very good, and the people are excellent patrons of amusements. They are also appreciative and excellent judges of ability, as the resident population is made up largely of city people from the older States, who have sought this territory for the many advantages of climate, scenery, and business opportunities it affords.

Yours truly,
HARRY WESTON.

THE USHER.

THE MIRROR to-day takes possession of its new quarters at 121 West Forty-second Street, between Broadway and Sixth Avenue. Here the accommodations are twice as spacious as those it has vacated, and visitors will find the arrangements not only more convenient, but better adapted to their needs. The counting room, advertising and subscription departments, post office and editorial offices are located upon the same floor, while the records are installed on the floor above. These theatrical records, by the way, are the most complete and practical of any collection in this country. They form, with their indices and thousands of references, a well nigh perfect history of the American stage.

The following letter has reached me from one of our best known dramatic editors apropos of the discussion in which Alfred Ayres has taken a part—the leading part—regarding the elocutionary powers of Edwin Booth:

DEAR USHER: Overfond of trying to correct others, Alfred Ayres takes your kindly correction sulkily. He is so anxious to display his fancies about elocution by criticising the emphasis of Edwin Booth that he shows his ignorance of grammar by writing: "I have not said or even intimated." In this phrase "not" is used in the sense of "neither," and he should have written, "nor even intimated."

This is a distinction with a difference.

CRITIC.

I have received information from London that Mrs. James Brown-Potter has entered into a contract with Wagenhals and Kemper for a starring tour in this country next season under their management. Mrs. Potter has not played in America in several years. She will be seen in a new play.

Elisabeth Tyree is making plans to enter the starry firmament. She expects to begin late in December in a new play, called Gretna Green, by Mrs. Furniss. She also has a play in process of completion by Sydney Rosenfeld. Miss Tyree has a number of marked successes to her credit during the period of her connection with the Lyceum Stock company, and there are many more reasons, artistic and otherwise, for her taking this step than are sometimes apparent in such cases.

It has been stated that NIXON and ZIMMERMAN have secured the lease of the Dearborn Theatre, in Chicago, which is to be renamed and devoted to combinations. Investigation seems to cast doubt upon the story that Nixon and Zimmerman are the new lessees. There is reason to believe that the theatre's lease has been acquired by the Shubert Brothers.

It is announced that Martin Harvey is to come to this country next season, and that he will appear in a play, entitled The Children of the King. Can this be the Königskinder, the musical drama by Humperdinck? That piece was done in London a few seasons ago, when Cissie—now Cecilia—Loftus appeared in it as the goose girl. It was also given in German at the Irving Place Theatre by Agnes Sorma. The play did not go well in London, apparently, for the reason that it was poorly cast. The music is chiefly incidental, as in Hansel and Gretel, by the same composer, but it is of a more scientific character.

Mrs. Campbell has decided to revisit the United States next season, encouraged by the success of her first tour. But it is not certain that she will return under the management of Liebler and Company. It is said that she "invites offers," as the professional vernacular has it, but she will not consider any that are not decidedly attractive in the financial sense.

The condition of Edwin Knowles is such that the announcement of his death may be expected at any time. He has been ill at his home in Brooklyn for more than a year, a victim of paralysis.

Mr. Knowles is fifty-six years of age. He made his first appearance in New York in 1867 and for fifteen years afterward he continued to act, playing with Madame Janauschek, Edwin Booth, Fanny Davenport, Frank Mayo, Barry Sullivan, Lawrence Barrett, and other noted stars. He was in the famous production of Henry V with George Rignold at Booth's Theatre, and he appeared as an actor for the last time in the Madison Square Theatre, in Esmeralda, in 1882, Annie Russell playing the title-role.

After that Mr. Knowles went into management with Colonel Morris and conducted the Grand Opera House in Brooklyn for ten years and the Amphion for five years. He held the lease of the Columbia Theatre in that city for a while, having a third interest in it. He became a New York manager when he leased the Fifth Avenue Theatre from Henry C. Miner, and ran it for several seasons successfully as an independent playhouse. After disposing of his lease to F. F. Proctor, he became associated in the management of Quo Vadis with F. C. Whitney.

The stage-manager of the London Arizona company says that radical changes were made in the style of the play to suit the English taste. "The typical colloquial tone has been abandoned," he explains, "and for it is substituted unreserved force verging on the melodramatic. English audiences want no exhibition of reserve strength. They want to hear every syllable distinctly. American audiences differ in this that they demand a more suppressed style. They wish the pantomimic element to dominate and the action and facial expression to tell the story."

IN THE VALLEY OF THE GENESEE.

In the Valley of the Genesee, produced at Dover, N. J., on April 5, had its first presentation hereabouts at the Lyric Theatre, Hoboken, last Wednesday evening. The author of the play, as well as its chief actor, is Carl Anthony. The complete cast is as follows:

James Wright ..... Carl Anthony
Gerald Morgan ..... Stewart Fulmer
George Adams ..... Max L. Schraede
Richard Brown ..... John A. Boone
Dorothy Dexter ..... Frances Kovitch
Ethel Roberts ..... Ann Hathaway
Mrs. Shults ..... Louise M. Dickson
Lem Brown ..... C. Stuart Johnson

The new play, a rural melodrama, has first of all the merit of originality, and second, of bright and clever lines. The plot concerns the unraveling of the mystery of a bank robbery by James Wright, a young man of means, who turns detective from choice. Wright is unknowingly a joint heir, with the heroine, of a large estate. During the progress of the four acts he discovers the perpetrator of the robbery, becomes engaged to the girl he loves, and does other things that served the purpose of making the character very popular with the audience.

The faults in the melodrama are a superfluity of dialogue and an insufficiency of action for the class of play that it purports to be. These things, however, seem remediable and if corrected will make it above the average in merit for one of its kind. In fact, the construction of In the Valley of the Genesee places it on a higher level than that of the usual popular priced attraction, and makes it suitable for presentation before audiences that are able to appreciate clever situations rather than spectacular or sensational ones. Albeit, the play possesses several climaxes that won immediate recognition at the Lyric, where strenuousness and exaggeration of incident are usually most effective.

The company was one of generally even ability and may be said to have succeeded in bringing out the essential ideas of the playwright, who in the role of James Wright acted with commendable discretion and reserved force. Mr. Anthony did an especially clever bit of character work in the third act, in which he assumed the disguise of a Jew, in order to facilitate the complete exposure of the villain, so cleverly that the audience was completely misled as to his identity. John A. Boone as Richard Brown offered an excellent portrayal of an ambitious and blustery countryman, who is at first inclined to be despicable, but afterward reforms. Ann Hathaway won the feminine honors by a sympathetic, natural and appealing performance in the role of Ethel Roberts. The part requires emotional ability, that Miss Hathaway possesses in a very satisfying degree. Frances Kovitch made the most of limited opportunities as the heroine, Dorothy Dexter. C. Stuart Johnson was decidedly amusing as a country boy, Lem Brown. Stewart Fulmer was for the most part acceptable as the villain, Gerald Morgan, as was Louise M. Dickson as a German woman. Max L. Schraede was not suited to the role of George Adams. The other parts were satisfactorily interpreted and the staging was entirely adequate.

While the company was, as has been stated, a capable one, the audiences were so small as to cause it to close after the performance on Friday evening. It is not improbable that the play will be rewritten during the Summer and will be tried again next season.

A CHARITY BENEFIT.

The annual benefit for the New York and Brooklyn St. Andrew's One Cent Coffee and Meal Stands crowded the large Carnegie Hall Auditorium last Wednesday evening.

The Rev. Madison C. Peters, in his opening address, said $25,000,000 is spent in New York for the various charities. No charity receives as large a return for the money expended as St. Andrew's Coffee Stands. The ordinary street beggar is rarely ever deserving. He does not want something to eat. He wants something to drink. I ask New York to support this very creditable charity. The problem of how to get something to eat is the greatest one to-day. Reverend Peters then proceeded to act as stage-manager.

Louise Ray Allen, a tiny bit of humanity, pleased the audience with her coon songs and dances; Mrs. L. M. Lamadrid, founder of this charity, and William Grimshaw played a duet for two pianos. Violetta Colville (daughter of the late theatrical manager, Samuel Colville), dressed as a gypsy minstrel, sang "La Gitana" and "Sweetheart, I Love You So," in a voice of pleasing quality, and with good dramatic effect. Several humorous selections were read by Warren G. Richards. Guilia Valda sang "Ave Maria," accompanied by piano, violin, 'cello and organ, very beautifully. The violin solos by Charles Konedski Daxis were well executed. Olivia Sanger Hall read several selections. Her impersonation of the negro mammy was realistic. A. Lawrence amused the audience with his clever mimicry. All the artists were showered with lovely flowers, and the benefit was a success in every way.

John Cheshire, the harpist and composer, gave a concert at Carnegie Lyceum Thursday evening, introducing his daughter, Joe Cheshire, for the first time in New York, as a solo harpist. She is a worthy pupil of her talented father. Mr. Cheshire's solos revealed the master hand, and the possibilities of the time honored harp. Mrs. Cheshire was at the piano. "The King and the Maiden," a fairy operetta by Mr. Cheshire, was sung by the choir of the First Congregational Church, of Montclair, N. J.

A NEW DRAMATIZATION OF OLIVER TWIST.

The second benefit performance for the Nazareth Nursery, at the Children's Theatre in Carnegie Lyceum, last Saturday afternoon, was devoted to a new dramatization of Dickens' novel, "Oliver Twist," by Alexander Hume Ford, designed especially for children, and a revival of Mr. Ford's one-act play, Washington's Birthday. The cast of Oliver Twist:

Oliver Twist ..... Master Webb Raum
Bumble, the Beadle ..... C. H. Montgomery
Mr. Grimwig ..... E. McLellan
Mr. Maylie ..... Calvin Kavanaugh
Harry Maylie ..... H. Wilson
Little Dick ..... Gladys Green
Noah Claypole ..... George Edwards
The Artful Dodger ..... Alex Taylor
Master Bates ..... Master Arthur Wilmore
Fagan ..... Edouard D'Oize
Bill Sikes ..... Frank Crane
Nancy Sikes ..... Zoe Edmond
Rose Maylie ..... Luella Shirley
Mrs. Corney ..... Cora Belle Green

Mr. Ford's adaptation for stage purposes of Dickens' story, that having for its central character a child, appeals peculiarly to the minds of children, as well as to older persons, because of its graphic descriptions and the thrilling adventures of its hero, was well constructed to suit the exigencies of the occasion, and may be said to have won the most emphatic success of the season at the Children's Theatre.

The dramatization is in four acts and follows the tale of the book closely, commencing with Oliver's life at the poorhouse and ending with the discovery of his parents' identity. Those portions of the book that are unsuitable for recital to young folks are wisely omitted, but the main thread of the story is nevertheless closely preserved.

Master Webb Raum, who assumed the title-role, possesses a plaintive manner and fragile physique that fit the part well, and his acting was intelligent and effective. Master Arthur Wilmore portrayed Master Bates with the flippant and brazen manner that marks most young reprobates. Gladys Green won much deserved applause as Little Dick, the poorhouse weakling. Edouard D'Oize was a satisfactory Fagan, and the other roles were in capable hands. The staging was good and the audience, that was large, received the performance with great favor. Washington's Birthday was acted creditably, as was the case upon its original production several weeks ago.

DEATH OF FREDERIC BRYTON.

Frederic Bryton, favorably known as an actor to every old theatregoer in New York, and a friend of most of the players of the present who make New York their headquarters, died suddenly and unexpectedly at Rochester, N. Y., early on Sunday morning, April 13, of apoplexy. The news of his death came as a shocking surprise to theatrical people in this city yesterday (Monday) morning, and many were the expressions of grief when it was found that the report was true.

Mr. Bryton left the city two weeks ago, apparently in the best of health, to take the position of stage-manager of the Baker Theatre Stock company in Rochester, a post that he held all last Summer. He entered upon his work with the vigor and enthusiasm that were characteristic of him, and seemed to be as well physically as he was alert mentally. On Saturday evening, after the performance, he went to supper with several friends. During the supper, without warning, he fell back unconscious. Physicians were hastily summoned, but their efforts were of no avail. He did not recover consciousness. At five o'clock in the morning he died.

Frederic Bryton came into prominence as an actor in 1875 and 1876, when he was leading man in several of the important stock companies in the Eastern cities. He appeared later with various stock companies in Canada, and then traveled over the country with a number of road companies. The greatest success of his career was in the leading role of Forgiven, in which he starred several years.

Mr. Bryton was about forty-six years old. He was married three times. His stepson, Edwin Vosburgh, was with him when he died.

DOUBLE BILL AT BERKELEY LYCEUM.

At the Berkeley Lyceum on April 8 a good performance of J. Hartley Manners' clever little melodrama, A Queen's Messenger, was given by Katharine Kaye, assisted by Lionel Hogarth. Miss Kaye, who played with Mrs. Fiske in The Unwelcome Mrs. Hatch, earlier in the season, acted with facility and charm the part of the fascinating Russian, who decoys a Queen's messenger and, after drugging him, steals the valuable papers that he is carrying, and then returns them in a fit of remorse and pity. Miss Kaye was at her best in the comedy scenes, which were played with delicacy and humor. Mr. Hogarth supported her acceptably. The second act of Martha was sung, as a curtain-raiser, with much spirit by Pauline Johnson, Jennie Cross, Walter Wheatley, and Andreas Schneider, students of the American School of Opera.

THE JOKE ON BOTH.

Two critics of the local papers in North Adams were witnessing the matinee of Langdon McCormick's new drama, Out of the Fold, and, after the third act, a school room scene, adjourned to the lobby for a smoke. They were discussing the cast, in which Nina Duane plays the part of a precocious school girl.

"She is very bright for twelve years of age," said one critic.

"Oh, she is older than that. She must be fourteen," said the other. The argument grew so warm that it was finally referred to the company manager on a bet for the cigars. The actress' age was told, but neither critic would believe the manager, who was also a newspaper man. It was not till after the performance, when Miss Duane was leaving the theatre, that the estimate was accepted. Then the trio adjourned to a nearby hostelry with somewhat on both of the local men.

ENGAGEMENTS.

Manuel Alexander, by Rich, Harris and Woods, for Forgive and Forget, next season.

Barden Lefferts, for A Hoosier Daisy company, under the management of G. Harris Eldon.

J. H. Montgomery, with Henrietta Crosman.

Della Clark, for Human Hearts.

W. S. St. Clair, for The Royal Box.

Charles Stanley, with Kathryn Kidder.

Edytha Ketchum, for The Sporting Duchess, at the Columbia Theatre, Brooklyn, week of April 14.

May Walker, for the role of Clementine in The Telephone Girl.

W. D. Stone, for The Volunteer Organist, No. 1 company.

PERSONAL.

ROBSON.—Eleanor Robson impersonated Juliet in the balcony scene from Romeo and Juliet, with Kyrle Bellew as Romeo, at Wallack's Theatre last Saturday afternoon, before the performance of A Gentleman of France. An unusually large audience was greatly pleased with the acting of the scene.

BURNETT.—Mrs. Frances Hodgson Burnett (Townsend), the novelist and playwright, is a patient at Riverview Sanitarium, Peekskill, N. Y., suffering from neuritis. She is working, as steadily as her physicians will permit, upon a new novel and a new play. It is hoped that she will soon be able to journey to California to spend the Summer.

CODY.—Colonel William F. Cody ("Buffalo Bill") received word last week that a vein of ore running $2,000 to the ton, in gold, has been uncovered on his lands in the Big Horn Valley, Wyoming. The strike promises to make Colonel Cody an enormously wealthy man in a short time.

DERRELL.—Virginia Derrell, of the Bennett and Moulton Stock company, closed the season with that organization at Lynn, Mass., and went immediately to Fort Greble, R. I., to visit Mr. and Mrs. Belyea, of the regular army. On May 1 Miss Derrell will go to her home in Buffalo to spend the Summer.

AYRES.—Mr. and Mrs. Sydney Ayres are at their Summer home in Oakland, Cal., and will sail for Europe on May 15.

HANLEY.—M. W. Hanley was confined to his room at the Hotel Preston, Marlborough, Mass., several days last week, but at last accounts was fast improving.

NETHERSOLE.—Olga Nethersole has recovered her health and will return to the stage on May 1, appearing at the Adelphi Theatre, London, in Sapho. Louis Nethersole, her brother, has left here for England to assist in the arrangements for the production.

LESLIE.—Elsie Leslie, who has been ill for some weeks in San Francisco, will not appear again this season in The Christian. She expects to be well enough this week to go with her husband, Jefferson Winter, to Mentone, Cal., where she will spend the Summer at the home of William Winter.

SOTHERN.—E. H. Sothern has decided upon Dec. 29 as the date for his revival of Hamlet in this city. It is promised that the production will be the most magnificent ever given to the play in New York.

TERRY.—Ellen Terry will make her first appearance in England since her recent American tour at Stratford-on-Avon, on Shakespeare's birthday, as Queen Katharine in Henry VIII.

SHAW.—George Bernard Shaw is said to be writing a five-act play, dealing with the adventures of Don Juan.

JEFFERSON.—Joseph Jefferson is reported to have taken the dark main entrance to the Academy of Music, Richmond, Va., last Saturday, and climbed over the footlights in cedar to escape a bevy of women who had gathered at the stage entrance to see him.

GILLETTE.—William Gillette closed his London Lyceum engagement on Saturday night, and was greeted by an enthusiastic audience that called him before the curtain repeatedly. He delivered a short speech expressing his appreciation of the demonstration.

DUSE.—Eleanora Duse is playing at the Lessing Theatre, Berlin, with an Italian company. Her appearance in Francesca da Rimini was not greeted with the favor usually bestowed upon her.

IRVING.—Sir Henry Irving was entertained at dinner by the London Savage Club on Saturday evening.

WALSH.—Blanche Walsh walked off a platform at the rear of the Grand Opera House, Seattle, Wash., on April 6, and fell into the waters of Puget Sound, over which the theatre stands. Miss Walsh sustained a severe shock, but was not otherwise seriously injured.

EVESSON.—Isabelle Evesson, the new leading lady of the Albee Stock company at Keith's Theatre, Providence, made a pronounced success last week as Dulcie Laronde in The Masqueraders.

BIGGAR.—Laura Biggar, by a codicil in the will of the late Henry M. Bennett, the theatrical manager, is reported to have been bequeathed a sum of more than a million dollars.

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending April 19.

METROPOLIS (Third Ave. and 149th St.). John and Emma Ray in A Hot Old Time.
OLYMPIC (2220 Third Ave. and 138th St.). Fred Irwin's Big Show.
HARLEM OPERA HOUSE (209-211 West 125th St.). Elsie De Wolfe in The Way of the World.
HURTIG AND SEAMON'S (205-211 West 125th St.). Vaudeville.
WEST END (125th St., west of Eighth Ave.). New building.
PROCTOR'S (125th St., nr. Lexington Ave.). Vaudeville, also The Britten Burglary—Every afternoon and evening.
KROH'S STAR (107th St. and Lexington Ave.). The Two Little Vagrants.
CIRCLE MUSIC HALL (Broadway and 60th St.). Closed.
MAJESTIC (Eighth Ave. and 59th St.). Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.). Vaudeville, also A Royal Box—Every afternoon and evening.
CARNEGIE HALL (Seventh Ave. and 57th St.). Pupils's Choral Union—Israel in Egypt—Mon. eve., April 14.
COLONIAL (2064 Broadway and 104-170 West 47th St.). Now building.
LONG ACRE SQUARE (Broadway and 48th St.). Now building.
NEW LYCEUM (122 West 46th St. and 149-157 West 45th St.). Now building.
WINTER GARDEN (Broadway, 45th and 44th Sts.). Closed Sat. eve., April 12.
NEW YORK (Broadway and 42d St.). *Wed., Feb. 5—The Hall of Fame—11th Week—70 to 80 Times.
CRITERION (Broadway and 44th St.). *Wed., Dec. 25—Mrs. Leslie Carter in Du Barry—17th Week—114 to 120 Times.
HUDSON (136-142 West 44th St. and 139 West 44th St.). New building.
NEW AMSTERDAM (214 West 42d and 207-209 West 41st Sts.). New building.
VICTORIA (Seventh Ave. and 42d St.). *Mon., March 31—French Opera Company—2d Week—La Belle Helene, La Fille de Mme. Angot, and La Grande Duchesse.
REPUBLIC (207-211 West 42d St.). *Mon., Feb. 3—Henrietta, Crosman engagement—11th Week—*Thurs., Feb. 27—As You Like It—9th Week—51 to 60 Times.
AMERICAN (Eighth Ave., 42d to 41st Sts.). 24 Season of Henry Greenwall Stock—Through the Breakers.
MURRAY HILL (Lexington Ave. and 41st St.). 4th Season of Henry V. Donnelly Stock—The Planter's Wife.
BROADWAY (Broadway and 41st St.). *Mon., Nov. 4—The Sleeping Beauty and the Beast—24th Week—169 to 174 Times.
MENDELSSOHN HALL (119 West 40th St.). George Gemunder Recital—Sat. Aftn., April 12.
EMPIRE (Broadway and 40th St.). *Mon., April 14—The Importance of Being Earnest—1st Week—1 to 6 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Farewell night of Grand Opera—Mon. Eve., April 21.
CASINO (Broadway and 39th St.). Vaudeville—The Lafayette Show—3d Week.
KNICKERBOCKER (Broadway and 38th St.). *Mon., Jan. 6—Francis Wilson in The Toreador—165th Week—165 to 167 Times.
HERALD SQUARE (Broadway and 35th St.). *Mon., Jan. 27—Lulu Glaser in Dolly Varden—12th Week—71 to 85 Times.
GARRICK (65th St., east of Sixth Ave.). *Mon., March 17—Mary Mannering—9th Week—25 to 30 Times.
DRURY LANE (222-232 West 29th St. and 211-221 West 30th St.). New building.
SAVOY (121 West 34th St.). *Mon., March 17—Robert Mantell in Soldiers of Fortune—5th Week—35 to 40 Times.
MANHATTAN (1285-1297 Broadway). *Mon., Feb. 24—Ada Rehan and Herbert Kelcey in Her Lord and Master—5th Week—20 to 25 Times.
THIRD AVENUE (Third Ave. and 31st St.). A Gambler's Daughter.
BIJOU (1239 Broadway). *Sat. Eve., March 29—Amelia Bingham in A Modern Magdalen—3d Week—16 to 21 Times.
WALLACK'S (Broadway and 30th St.). *Mon., April 14—The Last Appeal—1st Week—1 to 6 Times.
DALY'S (Broadway and 30th St.). *Mon., April 7—24 Performances—Mrs. Top—28 plus 185 plus 24 Week—2 to 10 Times.
WEBER AND FIELDS' (Broadway and 29th St.). Phase, Bat, E. Holtz, Polly and Wash—3rd to Phase, Bat, E. Holtz, Polly and Wash—3rd to 5th Times—Three, Jos. K.—The Girl and the Kid Times—Three, Jos. K.—The Girl and the Kid—10th Week—114 to 117 Times—Three, Jos. K.—15th Week—124 to 127 Times—Three, Jos. K.—20th Week—27 to March 15—Up Every Other Week—27 to 40 Times—Thur. Eve., April 17—Last Time of Performances as arranged for the present season.
COMEDY (Broadway and 30th St.). Closed Sat. Eve., Dec. 28, 1901.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—Also A Contested Will.
GARDEN (Madison Ave. and 27th St.). Closed Sat. Eve., April 5.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.). *Wed. Eve., April 9—Borough and Belle' Circus—3d Week—26th to 31st Performances.
MINER'S (541-514 Eighth Ave.). Burned Down Tues. Night, Dec. 31.
MADISON SQUARE (24th St., nr. Broadway). *Mon., Feb. 10—William Collier engagement—10th Week—*Thurs., March 20—The Diplomat—5th Week—26 to 30 Times.
LYCEUM (Fourth Ave., bet. 24th and 23d Sts.). Temporarily closed Sat. Eve., March 22.
KEITH'S (585 B'way, nr. Sixth Ave.). Figures in Bas-Concerts and Vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.). The Four Cohans in The Governor's Son.
IRVING PLACE (Broadway cor. 15th St.). German Drama, Comedy and Opera.
FOURTEENTH STREET (14th St., nr. Sixth Ave.). *Mon., Feb. 17—Jessie Bart and Carrie De Mar—*Mon., Feb. 24—Jessie Bart and Carrie De Mar—5th Week—24 to 29 Times.
KEITH'S (East 14th St., nr. Broadway). 42nd Week—Performances Vaudeville—12.30 to 11.00 p.m.
ACADEMY (Irving Place and 14th St.). *Mon., Feb. 24—Sapho Nation in Under Two Flags—11th Week—31 to 36 Times.
NEW FOURTEENTH (145-147 East 14th St.). Continuous Vaudeville—12.30 to 11.00 p.m.
DEWEY (124-126 East 14th St.). Harry Morris' Twenty-fifth Century Maids.
NEW GERMANIA (209-214 East 14th St. and 221-227 East 15th St.). New building.
GERMANIA (147 East 8th St.). Closed Sat. Eve., April 12.
LONDON (58-62 Bowery). The Rambler.
PEOPLE'S (199-203 Bowery). The Hebrew Drama.
KUNDE'S (191-197 Bowery). The Devil's Daughter.
THALIA (46-48 Bowery). The Hebrew Drama.
WINDSOR (45-47 Bowery). The Hebrew Drama.

*Indicates Date of Its Commencement.

AT THE THEATRES.

Irving Place—Ferdinand Bonn.

Produced April 5.

I. THE VIOLIN MAKER OF CREMONA.

Drama in one act by Francois Coppée. German by Ferdinand Bonn.

Taddeo Ferrari	Franz Kleinchner
Giannina	Hedwig von Ostermann
Sandro	Eugen Hohenwarth
Philippo	Ferdinand Bonn

II. THE PRESIDENT.

Comedy in one act by W. Kilger.

Carl von Rinhorn	Jacques Horwitz
Berthe	Hedwig von Ostermann
Walter	Ferdinand Bonn
Weber	Matthias Claudius
David	Jacques Lorian

III. THE DEPARTURE FROM THE REGIMENT.

Drama in one act by Otto Erich Hartleben.

Ernst Grisefeld	Ferdinand Bonn
Olga	Agnes Bunger
Gustav von Brandau	Eugen Hohenwarth
Feldmann	Adam Hofmann
Stein	Martin Berny

At the Irving Place Theatre last Saturday night Ferdinand Bonn had an excellent opportunity to display the versatility for which he is famed. His work in the title-roles of the three one-act plays in which he appeared proved conclusively that his reputation rests on substantial grounds. Though the plays were widely different from each other—two of them, it might be said, even occupying the poles of the drama—their requirements were amply filled by Herr Bonn. The character assumed in one play did not suggest in the slightest degree any of the characters in the others. Each, as portrayed by the protagonist, was as widely differentiated from the others as the plays defended. Of make-up Herr Bonn showed himself a master.

The first of the plays was The Violin Maker of Cremona, by François Coppée, the French poet, the German version being by Herr Bonn himself. It is a pretty bit of an almost idyllic quality. Running through it is a vein of poetry, which has been retained by the translator. Coppée has an elusive delicacy which makes it almost impossible to do justice to him in translations of his work. Herr Bonn shows rare appreciation of the original, inasmuch as he has managed to retain in his version much of its beauty. The play tells the story of two young violin makers, Sandro and Philippo, both in love with Giannina, the daughter of their master, Taddeo Ferrari. All the girl's love, however, goes out to Sandro. A prize of a gold chain has been offered by the municipality to him who shall manage to make a violin with a sweetness in tone resembling that of a Stradivarius. Philippo discovers the secret of a long forgotten varnish, which gave the old violins their virtue. He feels sure of the prize, but it is not the chain he desires so much as the fair Giannina, who, her father says, is to wed the winner of the prize. He plays his violin for her, and she, feeling sure her lover will lose, bursts into tears and discloses to Philippo her love for his fellow pupil. The unhappy man determines to sacrifice himself for his sweetheart, but fate decrees otherwise and he is declared the winner of the prize. He renounces all claim on Giannina and wanders off into the world with only his violin as a companion. Herr Bonn played Philippo with a delicacy thoroughly in keeping with the play. The sentiment he displayed never once rang false. His rendition of some difficult music on the violin displayed him in a new light—that of a musician of no mean order of ability. The other members of the company ably seconded the efforts of the star.

The second play, The President, a comedy by W. Kilger, was a slight but amusing affair. It was played in the spirit of broad farce, which suited it much better than a less exaggerated treatment. It tells the story of an actor, Walter, who comes to the house of Councillor Carl von Elmhorn, seeking for a concession to present plays in that district. The President, a high provincial officer, making a tour of inspection, is expected. Walter is mistaken for the President, with results both pleasant and unpleasant to himself. Carl is jealous of his wife Bertha, whom he suspects of a love affair with the President. Accordingly Walter as the supposed President is received by him in violent fashion. Eventually the mistake is rectified. The part of Walter, assumed by Herr Bonn, is a broad character part, calling for considerable unction from its portrayer. Again the star was not found wanting. His Cruikshankian make-up was a work of art. Jacques Howitz's work as Carl deserves a word of praise.

The last and strongest play of the evening was The Departure from the Regiment, a drama by Otto Erich Hartleben. The subject it treats is not pleasing, but it was a rather welcome antidote to the two nice plays that preceded it. Captain Ernst Griesfeld feels himself compelled to resign from his regiment because of the scandal attached to the name of his wife, Olga. She has for some time been conducting an affair with Lieutenant Gustav von Brandau. On the night of the farewell dinner tendered him by his brother officers the Captain returns home determined to come to an understanding with his wife. He approaches her in a friendly spirit, but she repulses him. His attempts to force from her the name of her paramour cause her to cry for help and the Lieutenant comes to her rescue. Circumstances show the Captain who the guilty man is. A duel is fought and the Captain dies. In this play Herr Bonn did the best work of the evening. His realistic methods here stood him in good stead.

KEAN.

Comedy in five acts by Alexandre Dumas. Produced April 9.

The Prince of Wales	Jacques Horwitz
Count Koefeld	Adam Hofmann
Countess Helena	Agnes Bunger
Lord Melville	Eugen Hohenwarth
Countess Amy Gosvill	Marie Reichardt
Anna Danby	Hedwig von Ostermann
Edmund Kean	Ferdinand Bonn
Bardolphe	Christian Schober
Tom	Jacques Lorian
David	Martin Berny
Salomon	Franz Kleinchner
Darius	Matthias Claudius
The Manager of Covent Garden Theatre	Emil Stevert
The Constable	Bruno Dobricke
Pistol	Ida Frey
Peter Pott	Julius Ascher
John Cooke	Fritz Dittmer
A Sailor	Otto Kraft
A Guest	Emil Retro
Servant at Koefeld's	Paul Gerne
Servant at Kean's	John Fubri
Ophelia	Mitta Perma

In the title-role of the elder Dumas' five-act comedy, Kean, Ferdinand Bonn was signally successful at the Irving Place Theatre last Wednesday night. His success was all the more notable because won in the face of mediocre acting by the assisting company and of bad stage-management.

The play is familiar to New York audiences through the adaptation made by Charles Coghlan, and called by him The Royal Box. A comparison between the German and the American actor, both undeniably men of genius, is inevitable. Any comparison must, as far as their work as a whole in the part is concerned, result in favor of Herr Bonn. He was Kean in the flesh, full of whims and eccentricities, now blowing hot, now cold, never the same for two consecutive moments, yet all the more lovable for his faults. Mr. Coghlan played the part with a restraint characteristic of most of his acting. There was infinite polish and refinement in his portrayal of the role, but the completed product was not Kean. It was rather a habitué of the drawing room, temporarily transferred to a new scene of action. Bonn, on the other hand, depicted the character in the most vivid colors. In place of the restraint of the American there was a complete abandonment to the spirit, or, to be more exact, the spirits which animated the real Kean.

The part is a difficult one to do justice to, because it requires a display of the most varied feelings and emotions. For this reason it is a thorough test of an actor's ability.

Herr Bonn carried the burden of the whole play on his own shoulders, and he never once staggered under the load. He ran the gamut of all the human emotions with a truth to life that was a revelation to his audience. When he meets Anna he is quiet and natural. The sight of the Countess Helena sends a wave of passion through every fiber of his being. His encounter with Lord Melville at the tavern gives him an opportunity to utter one of the finest speeches of the play, in which he compares himself, the low-born actor, with the noble peer, in words each one of which stings like a lash. This speech Herr Bonn delivered magnificently. Then the great actor is shown in his dressing-room, where, all pretence laid aside, he surrenders himself unconditionally to the devils of impatience and unreasoning and unreasonable irritability, only to be restored to cheerfulness and thoughtfulness for others by the sight of the distress of the faithful Salomon.

Such a whirlwind of nervous energy as Herr Bonn displayed showed the power of the man more than has any other part in which he has appeared during the present engagement. His protean change from one mood to another was amazingly quick. For the play scene, an excerpt from Hamlet, the "to be or not to be" soliloquy, has been substituted in place of the balcony scene from Romeo and Juliet, which Charles Coghlan used. The change is not for the better. The balcony scene harmonizes more with the emotion which leads Kean to interrupt his acting and fling insult into the very teeth of the prince. At any rate, the change enabled Bonn to appear as Hamlet. He read his lines well, but without much inspiration. The word that best describes his impersonation of Hamlet is heavy. The end of the play shows Kean's pure love for Anna.

Realism there was in abundance in the visiting player's acting. Occasionally this realism was carried to extremes. Once, indeed, it was actually ludicrous. The fight between Kean and the sailor in the tavern was not impressive, as it was intended to be, but merely funny. The removal of his coat by Kean discloses him in a jersey, with his arms bare almost to the shoulders. One might easily imagine himself outside the ropes of the prize ring. Most of the effect of the scene in the playhouse was lost by bad stage-management. In the first place, the entrance of the Prince of Wales, with the Danish Ambassador and his wife, into the stage box, which, by the way, had not been decorated in order to call the audience's attention to it, was almost unnoticed, because the box had been occupied all through the evening by patrons of the theatre. In the second place the house was so dimly lighted during the scene that it was almost impossible to see the trio in the box. Herr Bonn, too, is to blame for the result. He did not show clearly enough the interest he felt in the royal box and its occupants.

The lights were managed badly at important moments throughout the play. Jacques Horwitz struggled manfully with the part of the Prince of Wales, for which he is utterly unsuited. Hedwig von Ostermann acted prettily in the small role of Anna. Agnes Bünger was hard and unsympathetic as the Countess Helena. Franz Kierschner was fairly successful as Salomon.

KIWITO.

Comedy in four acts by Ferdinand Bonn. Produced April 11.

Prince Egon	Adam Hofmann
Madame von Divora	Marie Kierschner
Valentin	Matthias Claudius
Amanda	Ida Frey
Adalbert	Jacques Horwitz
Count Kiwito	Ferdinand Bonn
Maria	Hedwig von Ostermann
Servant at Kiwito's	Bruno Dobricke
Cook at Madame von Divora's	Agnes Bunger
Waiter	Jacques Lorian

Ferdinand Bonn appeared at the Irving Place Theatre last Friday night in his own four-act comedy, Kiwito. The success that it won abroad was duplicated here. The audience enjoyed the fun of the piece immensely. On the programme it is labeled as a comedy, but it clearly falls within the purviews of farce. The strongly farcical treatment employed in its exposition emphasizes this fact. The play is not a model of construction. It is thrown together in a haphazard fashion. As a whole it resembles a crazy quilt, made up of patches of different sizes and of different colors, with the jointures between the patches plainly visible to the observer's eye. And yet a crazy quilt may be artistically satisfactory. Herr Bonn's product has merit, and it is genuinely amusing. The first act is the best. After that there is a gradual falling off to the end of the play.

The plot is complex, and, as is customary in farce, little attention is paid to the probabilities. There is much satire on contemporary German life. Conventional morality, which, as Kiwito says, is satisfied by the skillful concealment of immorality, is held up to ridicule. Fortune hunting and the love of the commoner for a lord are shown in a sufficiently unpleasant light. One of the characters, that of the impossibly impudent cook, is admirably drawn. The lines assigned to her have a rude strength that is fairly redolent of the common people. Much of the fun of the piece comes from Kiwito's unfamiliarity with German customs and the German language.

Kiwito is a young Japanese sent to Germany by his Government to make a study of it. On the voyage he strikes up an acquaintance with Adalbert, an inventor, who coaches his new-found friend in the intricacies of the German language, not always correctly, it must be said. Arrived at their destination, Adalbert introduces Kiwito to his family, consisting of his stepmother, Madame von Divora, and his half-brother and half-sister, Valentin and Amanda. The family was once in good circumstances, but is now reduced to poverty. This precious trio strains all its energies to retrieve fortune by a rich marriage. Valentin, by a trick, engages himself to Maria, who is under the protection of Prince Egon. This event would not have taken place but for Kiwito, who, by a skillful manipulation of the truth, causes Valentin to believe that the girl is an heiress. The Japanese soon falls into a trap laid for him by Madame von Divora and Amanda, and he is forced into an engagement, much against his will, with Amanda. Eventually he straightens things out and, with the Prince's approval, brings about the betrothal of Maria and Adalbert.

Herr Bonn's assumption of the title-rôle was a work of art. In make up and in speech he resembled a Japanese so closely that he was almost indistinguishable from the real thing. Character parts, of which this is one, are Herr Bonn's forte. He identifies himself so closely with the character he is portraying that all traces of the man himself are completely eradicated. Ease and sympathy were the characteristics most noticeable in his acting on Friday night. In this play, as in all the others which have formed part of his repertoire, he has paid minute attention to details, and thereby made all his assumptions models of finish.

The company did excellent work. Agnes Bünger as the bellicose cook could not have been improved upon. Her success was honestly earned. Matthias Cladius played Valentin very amusingly. He had much to do, and he did his work well. Jacques Horwitz was again miscast as Adalbert, but even in the face of this he did considerable with the part. Adam Hofmann was a dignified Prince. Ida Frey made of Amanda the wretch that she was intended to be.

Last evening (Monday) Adolph von Sonnenthal made his reappearance at the Irving Place in Lessing's Nathan der Weise. A review of the performance will appear in the next issue of THE MIRROR. To-night (Tuesday) Helene Odilon will reappear in Die Zwillingsschwester. On Wednesday and Thursday evenings Herr von Sonnenthal will appear in Der Marquis von Villemer. King Lear will be presented on Friday and Saturday evenings, with von Sonnenthal and Bonn in the principal roles. At the Saturday matinee, Die Tochter des Herrn Fabricus.

Germania—Arme Maedchen.

The history of the Germania Theatre, under the management of Adolph Philipp, was brought to a close last Saturday evening with a performance of Arme Maedchen, the folk play with which the *régime* of Mr. Philipp began there nine years ago. As an afterpiece Von Suppé's one-act operetta, Zehn Maedchen und Kein Mann, was sung. The audience was large, and it bade a fitting farewell to the old playhouse, which, under various names, has been popular for many years. The building will be torn down shortly, as was stated in last week's MIRROR, to make way for the underground railroad.

In the interval between the two plays Manager Philipp made an address of considerable length, in which he gave an interesting account of his tenancy of the theatre. He mentioned the fact that when he opened the house his capital amounted to about thirty dollars, and he confessed that in his nine years' term of management he had accumulated a very comfortable fortune. Besides managing the theatre he has written nearly all of the plays presented there and has played the principal role in each of them. He will pursue the same course at his new theatre in Fourteenth Street, which will be opened a year hence.

The play, Arme Maedchen, is by Mr. Philipp. It is by no means one of his best, and sentiment alone prompted its revival. The performance on Saturday evening was thoroughly satisfactory, however, as far as the acting went, and the audience was moved at times to applaud almost tumultuously. Charlotte Durand played the leading role of Hedwig in very praiseworthy fashion. Among others in the cast whose work was especially commendable were Otto Mayer, Carl Sudrow, Louis Praetorius, Emil Berin, and Amanda Blum.

The Suppé operetta was sung with more vigor and spirit than artistic finish. It was, however, an agreeable presentation, and it brought forward many of the popular members of the company in attractive roles. The chorus work was excellent.

Wallack's—The Last Appeal.

Play by Leo Ditrichstein. Produced April 14.

Adelaide Arendt	Rose Rand
Anton	Robert C. Turner
Franz Arendt	Harold Russell
Melitta Arendt	Katherine Grey
Kathrin von Rodern	Cora Tanner
Major Baron von Fahlen	Stephen Wright
Prince Valdemar, Duke of Lolland	Robert Dronet
Baron Ernst von Rodern	Henry Bergman
Lieut. Fritz von Rodern	Richard Sterling
The King	D. H. Harkins
Lachay	William Wray
Frau Schulz	Clara Giraldining
Hanna	Nancy Page
Friedrich	Robert C. Turner
Count Rungstedt	Bertha Radford
An old peasant	Marcus Moriarty

This drama was reviewed in THE MIRROR of Sept. 21 last, on the occasion of its representation in Philadelphia. A review of the performance at Wallack's last night will be given in THE MIRROR next week.

Victoria—Opera Comique.

The Roberval Opera company devoted the second week of its engagement at the Victoria Theatre to presentations of Suppé's Boccaccio and repetitions of the works sung previously and reviewed last week in THE MIRROR. In Boccaccio the company was seen to better advantage than in any of the earlier presentations, and the dash and spirit of the performance quite captivated the audience. The shortcomings of the singers, the stage-manager and the orchestra were apparent, but the sparkle of the performance in its entirety covered most of such sins. The principal roles were sung by Mlle. Laya, Mlle. Deliane, Madame Mica, Mlle. de Ter, M. Bournier, M. Douchet and M. Villette.

Last evening La Mascotte was capitally sung. It will be repeated to-night (Tuesday) and at the Wednesday matinee. On Wednesday, Thursday and Friday nights and at the Saturday matinee the bill will be La Fille de Madame Angot. On Saturday night La Grande Duchesse.

Murray Hill—The Planter's Wife.

The Henry V. Donnelly Stock company at the Murray Hill Theatre present this week J. K. Tillotson's emotional drama, The Planter's Wife. The play is not of a sort to show the company to the best advantage, but the performance last evening was capable, and pleased a very large audience.

The principal players at the Murray Hill are at present handicapped, to a considerable degree by over-appreciation on the part of the regular patrons of the theatre. The condition is unusual, and in a way delightful, but it nevertheless hinders the actors from doing their best work. Each player of consequence is greeted by a storm of applause lasting from one to three minutes, which quite precludes an effective entrance, and nearly every exit is marred by the same good-natured tempest. These evidences of admiration sadly mar the performances and the players are often hard put to it to keep up any respectable show of illusion.

The Planter's Wife is presented in a manner quite worthy of the play. William Bramwell acts Albert Graham in a broad, manly and rather strident fashion. N. Sheldon Lewis as Harry Livingston acts with his customary polish and intensity. John S. Robertson is an acceptable Arthur Blake, and George Henry Trader is a sufficiently humorous Simeon Simcoe.

Alice Johnson, in the role of Edith Grey, reveals the more sympathetic side of her art in a manner that is constantly appealing; Francis Starr plays Dora Graham in bright and cheery fashion, and Laura Hope Crews is a charming Angie Gordon. The minor roles are fairly well played and the stage settings and management are good. Next week, Rosedale.

American—The Sporting Duchess.

The Greenwall Stock company at the American Theatre was considerably augmented last week for its production of The Sporting Duchess, that was seen by very large audiences. The performance was a creditable one and the staging of the melodrama was on a larger scale and of a better order than is the rule at this house. In several of the principal scenes as many as one hundred people were engaged.

The title-role was breezily and adequately enacted by Fanny McIntyre, who was especially engaged for the part. Jessalise Rodgers

made an attractive and capable Muriel, and James Wilson did good work as Douglass. Georgia Welles was a pretty and very sympathetic Mary Aylmer. Charlotte Lambert aroused considerable mirth as Vivien Darville. The Joe Aylmer of Herman Sheldon was, as is nearly always the case with this actor's portrayals, admirable. James Bagnell was excellent as the jockey, Dick Hammond, and the many other parts were in the main capably enacted.

Last night Owen Davis' melodrama, Through the Breakers, was presented to a large audience. The performance will be reviewed in THE MIRROR next week.

Third Avenue—A Gambler's Daughter.

Melodrama in four acts; plot by Richard L. Cressy, elaborated and written by Owen Davis. Produced April 14.

Horace Merrick	F. Laurence Lee
James Stetson	Charles W. Goodrich
George Hart	Walter Stanhope
Charlie Collins	John D. Dell
Silas Stone	John E. McDonough
Bobbie	F. E. Mitchell
Miles Gerrish	W. J. White
Fred Jamison	Royce Martin
Captain Wilkes	L. P. North
Bill Malone	John E. McDonough
Mrs. Mayburn	Camilla Crume
Gladys Boyd	Maude Parker
Maggie	Zoe Farnsworth
Kate Merrick	Elsie Cressy

At the Third Avenue Theatre yesterday afternoon a more than ordinarily large audience saw the first production in this city of a melodrama, new this season, entitled A Gambler's Daughter. The basis for the plot of the play is credited on the programmes to Richard L. Cressy, while Owen Davis is named as the actual playwright.

The melodrama tells the story of a conspiracy to force a girl to marry a man she does not love, participated in by the girl's father and the man who desires her for his wife, and who demands the marriage as payment for saving the father from pecuniary insolvency. The girl, however, has a mind of her own and refuses to wed other than as her heart directs. She possesses a fortune left to her by her mother and with this money meets her father and the unfavored suitor in a battle in stocks, in which she is victorious. The last two acts of the play are devoted to vindicating the girl's lover of the accusation of embezzlement and the usual denouement in which, as in the fairy story, "all live happily ever after," or at least so it is hoped, as the hero and the heroine were certainly started in that direction.

The play possesses some of the qualities that find favor with the audiences at popular priced theatres, but is conventionally written and the comedy as well as many of the situations are badly overdrawn. Elsie Cressy, who was put forward as the company's star, in the role of the daughter, Kate Merrick, acted earnestly and has some of the elements of dramatic ability that with proper training and experience may develop her into an attractive leading woman. The rest of the company was somewhat below the average. The play was adequately staged. Next week Jeffreys Lewis will revive Ada Gray's version of East Lynne.

Metropolis—A Hot Old Time.

The Rays in A Hot Old Time packed the Metropolis Theatre to the doors last night, where they began their second engagement of this season.

At Other Playhouses.

ACADEMY OF MUSIC.—Under Two Flags, with Blanche Bates, is in its last fortnight.

BIJOU.—Amelia Bingham's company in A Modern Magdalen is drawing fashionable audiences.

CRITERION.—Mrs. Leslie Carter in Du Barry is the offering.

EMPIRE.—Oscar Wilde's comedy, The Importance of Being Earnest, produced at this theatre by the Empire Stock company on April 22, 1895, was revived last night with the following cast: John Worthing, Charles Richman; Algernon Moncrieff, William Courtenay; Rev. Canon Chasuble, D.D., W. H. Crompton; Merriman, Frank Brownlee; Lane, George Osbourne, Jr.; Hon. Gwendolen Fairfax, Margaret Anglin; Lady Bracknell, Ethel Hornick; Cecily Carew, Margaret Dale; Miss Prism, Mrs. Thomas Whiffen. The original cast was as follows: John Worthing, Henry Miller; Algernon Moncrieff, William Faversham; Rev. Canon Chasuble, D.D., W. H. Crompton; Merriman, J. P. Whitman; Lane, E. T. Backus; Hon. Gwendolen Fairfax, Viola Allen; Lady Bracknell, Ida Vernon; Cecily Carew, Agnes Miller; Miss Prism, May Robson. The play and performance were reviewed in THE MIRROR bearing the date of April 27, 1895.

FOURTEENTH STREET.—Foxy Grandpa continues unusually popular and prosperous.

GRAND OPERA HOUSE.—The Four Cohans in The Governor's Son is the bill this week.

HARLEM OPERA HOUSE.—Elsie De Wolfe's company, including Sarah Cowell Le Moyne and John Mason, appears in The Way of the World.

HERALD SQUARE.—Lulu Glaser in Dolly Varden continues to attract large and delighted audiences.

KNICKERBOCKER.—The Toreador, with Francis Wilson, is nearing the end of its run.

MADISON SQUARE.—William Collier in The Diplomat is amusing large audiences.

MANHATTAN.—Herbert Kelcey and Effie Shannon in Her Lord and Master are drawing fine audiences, the fiftieth performance of this play at this house occurring this (Tuesday) evening.

REPUBLIC.—Henrietta Crosman entered upon the final week of her engagement in As You Like It last night. Arthur Forrest replaced Henry Woodruff as Orlando. The theatre will be dark for the rest of the season, after Saturday night.

SAVOY.—Robert Edeson in Soldiers of Fortune continues to please large and intelligent audiences.

GARRICK.—Sky Farm will end its engagement on April 26.

NEW STAR.—Two Little Vagrants was presented last night by Edward C. White's company to the usual crowded house.

VICTORIA.—The third week of the Roberval French Opera company's engagement will be devoted to La Belle Helene for the first two nights and the Wednesday matinee; Wednesday, Thursday and Friday nights and at the Saturday matinee La Fille du Madame Angot will be presented, and the opera Saturday evening is to be La Grand Duchesse.

DALY'S.—San Toy is in the second week of its revival.

To please the most sedate—TRINITY CHIMES.***

A STANHOPE-WHEATCROFT MATINEE.

The third student matinee of the Stanhope-Wheatcroft School was given at the Madison Square Theatre yesterday (Monday) afternoon. The theatre was crowded with an appreciative audience. The first play, Pygmalion and Galatea, was presented with a beautiful stage setting. The parts of Pygmalion and Galatea were changed in each of the three acts. The different Pygmalions were Gorton Johnstone, J. McPherson Fine, and Perry Alexander. The Galateas were Agnes Cannon, Jessamine Childe, and Bessie Barr. The entire cast deserves credit for carrying this play through successfully.

The only production of the afternoon was White Lillies, a very pretty and cleverly written society play by Marie Louise King. The cast was:

Mrs. Loraine	Eleanor Haber
Bessie Vale	Beatrice Prentice
Katie	Marie Steinrauf
Julian Valmer	Gordon Johnstone

Bessie Vale, a debutante, receives a box of white lillies, a present from Julian Valmer. The accompanying note contains a proposal of marriage. The lillies are shown to Mrs. Loraine, Bessie's aunt, who discovers in the sender an old discarded lover of hers. Valmer comes to take Bessie to a ball, and he and the aunt meet and recognize one another. He upbraids her for her past cruelty, but still professes his love. They decide for the sake of the niece, who is in love with him, to forget the past. The play ends with Valmer's and Bessie's departure for the ball.

Eleanor Haber portrayed the emotional role of Mrs. Loraine very truthfully. Gorton Johnstone was a manly lover. His acting was quite a factor in the success of this new play. Beatrice Prentice was a pretty and winsome girl, very graceful in action. Marie Steinrauf's Katie, the maid, was an artistic bit of acting. Her drollery delighted the audience. During the second intermission Mrs. Wheatcroft explained the sudden changes which it had been necessary to make in the cast of two of the plays and thanked the manager of the theatre and others for various kindnesses and courtesies.

The next play, The Ticket of Leave Man, was presented with the following cast:

Bob Brierley	J. McPherson Fine
Mr. Gibson	George Hammond
Green Jones	C. Perry Alexander
Mrs. Willoughby	Adela Barker
Sam Willoughby	Sadie O'Connell
Emily St. Evermond	Marguerite Goodreault
May Edwards	Blanche Haselip

Adela Barker as Mrs. Willoughby, the Irish landlady, captured her audience. She shows marked talent as a character actress. J. McPherson Fine played Bob Brierley very well. Blanche Haselip and Sadie O'Connell also deserve mention.

At this point in the programme a strong odor of smoke caused the greater portion of the audience to leave their seats and make for the exits. Mrs Wheatcroft appeared on the stage and assured those present that it was only the burning of a little paper, and there was absolutely nothing wrong. So the bill was concluded, although the theatre was pretty well filled with smoke.

Barbara, the very pretty play by Jerome K. Jerome, was next given with this cast:

Barbara	Catherine Urian
Lillie	Therese Agnus
Finnicum	David Kimball
Cecil	John Dillon

Catherine Urian made a very handsome Barbara, reading her lines with much intelligence and revealing dramatic strength. Therese Agnus was graceful and pretty as Lillie, and John Dillon played Cecil forcefully.

My Wife's Relations, by Walter Gordon, closed the matinee. All the parts were played acceptably. The students in this, as in all the plays, in fact, showed the results of careful training.

DEATH OF HENRY M. BENNETT.

Henry M. Bennett, the veteran millionaire theatrical manager, died at his stock farm, Farmingdale, N. J., on April 9, after a long illness. Gangrene, resulting from an ingrowing nail, recently compelled the amputation of a leg and was the principal cause of death. Funeral services were held yesterday and interment was made in the cemetery at Asbury Park, where Mr. Bennett had erected a beautiful mausoleum and a mostly monument to his wife, who died some years ago.

Mr. Bennett was born at Burlington, Vt., in 1832 and went to California at the time of the gold excitement in 1849. In 1855 he and Henry C. Lee organized Lee and Bennett's Great North American Circus. In the company were Mr. and Mrs. Billy Worrell and their daughters, Sophie, Jennie and Irene; Nat and Madame Austin, William Wallett, Tom King, George Ryland and George Melville, besides others of immortal fame in circus annals. After three years the partners separated, and Mr. Bennett returned to the East, reaching Pittsburg in 1860, and when the Civil War began he secured an appointment as sutler with the Third Pennsylvania Cavalry, in which capacity he continued until the end of the war, laying the foundation of the fortune that he leaves. Returning to Pittsburg, he became interested in various business enterprises, chiefly iron foundries, and in 1876 he was made president of the Pittsburg Consolidated Gas Company. In 1886 he re-entered the amusement field by acquiring a two-thirds interest in the firm of R. M. Gulick and Company, directing the Bijou Theatre, Pittsburg, and later the entire Bijou circuit, comprising theatres in Pittsburg, New York, Brooklyn, Jersey City, Baltimore and Boston.

KIRKE LA SHELLE BACK FROM ABROAD.

Kirke La Shelle returned to New York from London on the *Philadelphia* last Saturday. He has been in Europe for several months attending to his English productions of Arizona and traveling for pleasure on the Continent. His reports of American theatrical enterprises in London are most encouraging. Arizona will close at the Adelphi on May 1, but will likely be transferred to another London theatre to run through the Summer. Mr. La Shelle brought back with him a modern comedy by Edwin Barron and a French automobile. He will produce the comedy next season at his new Colonial Theatre, on Longacre Square, which he hopes to have ready for occupancy by October.

A lesson with tears in TRINITY CHIMES.*.*

GOSSIP OF THE TOWN.

Lavinia Shannon gave a box party to Captain and Mrs. Coghlin on Friday evening at Proctor's Fifth Avenue Theatre. In the party were Mrs. General Charles Heyward, Lieutenants Copp and Matthews.

Augusta Wulfert, of Baltimore, announces her betrothal to James F. Willard, of New York.

Francis Wilson, his wife and his two daughters, will sail for Naples on the *Sardegna*, of the new Italian Royal Mail Steamship Company, on May 6. Mr. Wilson is the first member of the dramatic profession to take passage on a ship of the new line, and the company, in consequence, has reserved for him the best suite of rooms on the *Sardegna*. Mr. Wilson will return to America early in September to make ready for next season. His family will remain in Europe until the late Autumn.

The International Sunshine Society, under the direction of Mrs. E. R. Kellogg, gave a progressive euchre in the small ball room of the Waldorf-Astoria, Wednesday evening, for the benefit of the contingent fund. There was a large attendance and the game was played with much zest for two hours. Fifty prizes were awarded. Mrs. J. C. Snyder, of New York, receiving the first prize, a very valuable vase. It was a pleasing social affair.

By Right of Sword, successfully produced by the Ralph Stuart Stock company at Seattle on March 30, and at Portland, Oregon, last Sunday, was written by Mrs. C. A. Doremus and Leonidas Westervelt.

Ethelyn Palmer, accompanied by her mother, will leave next week for her home in Kansas City, Mo., to spend the Summer.

Alice Taylor will leave Saturday for California to spend two months with her mother, Mrs. Elizabeth Craib.

Will C. Tanner, of the Our New Minister company, and May Eveleen Freeze, were married at Schuylkill Haven, Pa., on Sunday, Feb. 16, by the Rev. G. E. Bacon.

Clara Morris will deliver a lecture at Wallack's Theatre next Sunday evening upon her experiences on the stage. She has lectured this season in a number of Western cities, but this will be her first and her only appearance, in her present line of work, in New York.

Amy Baker gave a reading of "Enoch Arden" in the Astor Gallery, on last Tuesday afternoon, for the benefit of the Wilson Industrial School. Bruno Huhn played the descriptive music written for the poem by Richard Strauss.

Ralph Stuart, now starring in By Right of Sword on the Pacific Coast, has been so successful that his tour will be extended to June 1. Immediately after closing, on that date, he will come to New York to prepare for a production of the play here in the early Autumn.

The Summer term of the Stanhope-Wheatcroft Dramatic School will begin on May 1.

Mrs. Reginald Roberts will sail for England on the *Bohemian*, next Saturday, to spend the Summer.

Gertie Boswell, who was well known in America some years ago as a child actress, was married to George Herbert Smith, on Feb. 27, at Napier, New Zealand.

Kate Claxton Stevenson has resigned from the Professional Woman's League. She expects to be on the road all next season with a production of The Two Orphans.

Mr. and Mrs. A. M. Palmer, Phyllis Palmer, Mrs. Richard Mansfield and Master George Gibbs Mansfield, sailed for London in the *Minnehaha* on last Thursday. They will remain for the coronation, but will return early in July. Mr. Palmer and family will spend the hot weather at his residence in Connecticut. While in London Mr. Palmer will arrange for Richard Mansfield's reappearance in that city.

Mrs. Robert T. Haines regained possession of the manuscript of her play, Hearts Aflame, from Amelia Bingham last week, by returning the $1,000 that the actress-manager had paid in advance of royalty. A difficulty arose some weeks ago between the parties to the transaction over the postponement of the production of the play. Mrs. Haines, wishing to have it presented next season, finally returned the advance payment and Miss Bingham surrendered the manuscript.

Zelda Sears has returned to the cast of Lovers' Lane after an absence of two weeks, during which time she was in a hospital in Montreal, suffering from diphtheria.

Ida M. Nelson, leading woman of A Thoroughbred Tramp company, lost a very valuable diamond ring when playing in Fort Wayne, Ind., last week.

The Jesse James company in A Bandit Hero closed on March 25 on account of the illness of Mr. James, and reopened on April 5 at Joplin, Mo. The season, which has been very successful, will close on May 10. The next tour of the company, embracing the Pacific Coast, will begin early in August.

Madame Melba will make a concert tour of the United States next season under the management of C. A. Ellis.

Adele Ritchie, now playing The Toreador, has been engaged to originate, in America, the role of Mrs. Pineapple, in The Chinese Honeymoon.

A new play entitled The End of the Story, by Dudley Morgan, was presented for the first time at Wyndham's Theatre, London, on the night of April 12. Despite the handsome mounting and the excellent fashion in which the principal roles were played the drama failed to win the approval of the London critics.

During the run of Ben Hur at the Broadway Theatre, every statement made concerning the number and date of its respective performances on that stage was in accordance with the actual facts; the same policy is not being followed as to The Sleeping Beauty and the Beast. Tonight (Tuesday's) performance is announced as the two hundredth consecutive time of this spectacle in New York City, an increase of ten representations over the record. The Sleeping Beauty and the Beast was first given at the Broadway Theatre on Monday, Nov. 4, its twenty-third week being completed last Saturday. Eight performances a week have taken place, four extra matinees being given on Election Day, Thanksgiving, Christmas and New Years. As Lincoln and Washington's Birthdays fell respectively on Wednesday and Saturday, these holidays added nothing extra to the score. Consequently this Tuesday evening's performance is the one hundred and ninetieth representation, the two hundredth time not occurring until Wednesday night, April 23.

Beerbohm Tree signed contracts last Friday to present the new Stephen Phillips play, Ulysses, in New York next season.

Will Thompson Davis and Dolline Cole were married on April 10 at the Little Church Around the Corner, this city.

A daughter was born to Mr. and Mrs. Joseph W. Frankel (Leona Linstead), in Denver, on April 8.

The Bixby estate have notified Henry R. Sire that he will be forcibly ejected from the Casino on May 1 if he does not then relinquish possession to the Shubert Brothers. Mr. Sire says that his counsel advise him to stay in the Casino and let the courts determine the right of possession.

The case of the city against the Broadway Theatre came up again last week and went over to April 16. The court upheld the theatre's contention that the space between the rear seats and the foyer is not a "passageway," as claimed by firemen and policemen that saw people standing in this space.

It is announced that George V. Hobart's "Dinkelspiel" papers, that have appeared in the newspapers for several years past, are to be dramatized and that the play will be presented by David Warfield, under the management of David Belasco.

Nance O'Neil, according to report, made a great success as Magda at the Khedival Theatre, Cairo, Egypt, last week. Among the notable persons in the audience were the Khedive, Lord and Lady Cromer, and the entire diplomatic corps.

Franklyn Munnell and Ethel Clifton, leading man and leading woman of the Aubrey Stock company (Eastern), will close their season with that organization on April 19, and will rest for the Summer.

Ben Teal, who has been in London attending to the production there of Ben Hur, arrived in New York on the *Philadelphia* last Saturday.

Fannie Ward, the American actress who married Joseph Lewis, the English millionaire, some years ago, has returned to the stage, and is playing the principal role in The Little French Milliner, at the Avenue Theatre in London.

Scenery galore—TRINITY CHIMES.*.*

JULIA HANCHETT IN 'WAY DOWN EAST.

Imperial Studio, San Francisco, Cal.

Julia Hanchett as Mrs. Bartlett in 'Way Down East was unusually sweet and sympathetic.—San Francisco "Chronicle."

Julia Hanchett as Mrs. Bartlett was excellent.—San Francisco "Bulletin."

Miss Hanchett is an artistic actress.—San Francisco "Review."

Julia Hanchett as Louisa Bartlett made the most of a sweet, motherly character; she was always graceful, womanly and realistic, and, upon the whole, proved herself an artist of more than average ability.—New Orleans "Times-Democrat."

Julia Hanchett made an admirable Mrs. Bartlett.—"The Union." ***

MATTERS OF FACT.

John Findlay, who is now with E. H. Sothern, will be at liberty for Summer stock.

Robert Conness is at liberty for leading business for this and next season. His permanent address is the Actors' Society.

Smith's Colonial Theatre is the name of the playhouse that is now in course of construction at Bridgeport, Conn. It will be a ground floor theatre to seat over two thousand and have standing room for eight hundred. Edward C. Smith, the proprietor and manager, will book only leading attractions. He states that the opening will take place the latter part of August.

Laura Eastlake is at liberty for juvenile and emotional leads. Letters to the Garrick Theatrical Enterprises, room 208, Knickerbocker Theatre Building, N. Y., will reach her.

A repertoire company is wanted for two weeks early in June for a Summer park in New England. "Summer Park," care of this office, is the address.

J. M. Harter, Wabash, Ind., wants a repertoire company for April at Wabash and Huntington.

Charles H. Montgomery is at liberty for old men and characters. His address is care of the Actors' Society.

L. Drayton Bates has open time in April and May for first-class attractions at Rockland, Mass.

Dan Sherman wants performers in all lines for Hillinger's Garden, Chicago.

Thomas A. Collins, singing comedian, solicits stage and club work. His address is 948 Amsterdam Avenue, New York.

Charles E. Brown, 809 Lib Street, Franklin, Pa., wants first-class repertoire people for the Brown-Huston Stock company. Meta Brittain and Katherine Standish are requested to communicate with him.

W. D. Richel, general manager for Dan Sherman, in booking Old Dan Tucker, A Jay Circus, Tom, Dick and Harry, and in Dixieland for the coming season. Mr. Richel, who is located at 3714 Vincennes Avenue, Chicago, wants to hear from managers in Illinois, Indiana, and Ohio.

There is open time for 1902-3 at the Huber Opera House, Hicksville, O. The Huber is under the management of W. L. McConnell.

The New Auditorium at Stoughton, Wis., under the management of Crosse and Johnson, wants first-class attractions for the season of 1902-3. Stoughton is midway between Madison and Janesville, and has a population of 4,000. The Auditorium is new, up to date, and seats 700.

Rauf, 177 Bowery, has a stock of stage shoes and tights for sale cheap.

Elisabeth Marbury, of the Empire Theatre Building, New York city, has the American rights to let of The Power and the Glory, a melodrama from the pen of Charles Darrell, author of When London Sleeps.

Jennie Reiffarth will be at liberty after May 3 for Summer and next season engagements.

William M. Bottenberg, scenic artist, care of this office, understands the building and equipping of a theatre.

John Mackay, 631 Penn Avenue, Pittsburg, Pa., has a comic opera, costumes for twelve operas, twenty orchestrations, trunks, etc., that he wishes to sell.

Attorney M. Strassman's complete charge for bankruptcy proceedings is $100. His offices are in the Domestic Building, 693 Broadway, corner Fourteenth street, New York.

Melville Jeffrey is the proprietor and manager of Matthew Ott's farce-comedy, Three Cheers. House managers of Eastern and Central States and Canada are requested to communicate with Mr. Jeffrey at room 15, 1440 Broadway.

T. H. Winnett has secured the sole agency for The Dramatist, Fabio Romani, Uncle Sam in China, Little Coquette, and Uncle's Darling.

Charles Coghlan's play, The Royal Box, under management of Leroy Pelletier, will be played by this company: Ned Howard Fowler, Charles Bertram, William St. Clair, Frank H. Crane, Hammond Dalley, Taylor Granville, Armagh O'Donahoe, William Balfour, L. F. Hicks, H. C. Lewis, Morris Holmes, Max Heine, Guy Duane, David Harcourt, Will Manning, Philip H. Douglas, Adeline Dunlap, Marie Gerard, Pearl Landers, Lillian Stafford, and Lucette Manners.

Estella X. Wills has just closed a very successful thirty-five weeks' engagement as leading soubrette with the Frankie Stock company No. 1. She will rest several weeks before opening her Summer season.

F. R. Hallam, manager of the Lyric Theatre, Washington, Pa., was in town for several days last week. Mr. Hallam has leased the new house to be built at McConnellsville, Pa., during the Summer. The new theatre will be first-class in its appointments and will have a seating capacity of 1,000.

Manager H. R. Jacobs has April and May time open at Harmanus Bleecker Hall, at Albany, N. Y. His books for next season are also open.

Florence Gerald has closed her season with The Girl from Maxim's company and is considering several offers for Summer stock.

Harry G. Keenan is winning favor in the heavy role, Captain Rodney Haynes, in When London Sleeps. Mr. Keenan has been playing the juvenile role of David.

A NEW PLAY FOR KATIE EMMETT.

Katie Emmett, for many seasons identified with the Waifs of New York, will produce a new play next season, entitled East to West. In this play Miss Emmett will again don male attire, assuming the role of a boy. A big production will be made, as the piece will call for an elaborate scenic outfit. Frank Rayman will manage the tour.

A pastoral play—TRINITY CHIMES.*.*

For Nervous Women

Horsford's Acid Phosphate.

It quiets the nerves, relieves nausea and sick headache, and induces refreshing sleep. Best of tonics for debility and loss of appetite.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The Florens Troupe lead the week's bill. Sidney Wilmer and company present their latest farcical success, A Thief of the Night. Other features are Ward and Curran, Harding and Ah Sid, Mlle. Olive, Vernon, Barton and Mack, Howley and Leslie, Fields and Wooley, Claudius and Corbin, and the biograph.

Tony Pastor's.

The bill of the week offers Caron and Herbert, the Four Hills, the Four Cuttys, Carleton and Terre, Mr. and Mrs. Harry Thorne and company, Fitzgibbon, McCoy and Fitzgibbon, Billy Carter, Ethel Robinson, Mr. and Mrs. La Belle, Carney and Baker, the Reif Brothers, Lewis and Delmore, Bancroft, and the vitagraph.

Proctor's Fifth Avenue.

Mabel Montgomery heads a section of the Proctor Stock company in a revival of Hoyt's A Contested Woman, while North Jay Station is the curtain-raiser. In the vaudeville programme are seen Mlle. Celta's dogs and cats, Rako and Richards, James J. Morton, Mansfield and Smith, Edyth Tilden, and the kalatechnoscope.

Proctor's Twenty-third Street.

A big bill introduced Nat M. Wills, Grapewin and Chance, Charley Case, A. O. Duncan, the Fraser Troupe, Odetta, Beaton and Greene, Sullivan and Pasqualena, Chinquilla, Newell and Dufree, Bliss Brothers, Mitchell and Marron, G. Von Palm, Fields and Whalen, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Members of the Proctor Stock company are seen in The Royal Box and The Rift Within Love's Cloud, while vaudeville is furnished by the Beaux and Belles Octette, Carroll Johnson, and the kalatechnoscope.

Proctor's 125th Street.

The Brixton Burglary is the bill for a detachment of the Proctor Stock company, interpolated vaudeville being offered by Willis P. Sweetnam and the kalatechnoscope.

Weber and Fields'.

Hotty Totty, Du Hurry, and The Curl and the Judge will be continued as the programme until Thursday, when the original bill of the present season's opening will be revived, to be retained during the forthcoming road tour of the company. The management have made up their minds that Du Hurry and The Curl and the Judge would be hardly available for present use in places where the plays that they travesty are in places where the plays that they travesty are in places unknown, and besides, though this fact as yet unknown, and besides, though this fact has not been announced by them, the opening bill was better anyhow. They want to break it in here again before proclaiming it to the provinces. This is the last week of the local season.

Casino.

Lafayette and his company remain in the same bill that was offered last week, and their engagement is for another week after this. Sharp and Flatt, who were members of the company on the road this season, do not appear at the Casino, owing, it is said, to a difference of opinion between them and the management concerning the fitness of their act for Broadway consumption.

Hurtig and Seamon's.

The Swaggalls top the card with their mystifying impossible turn. Others are Cressy and Dayne in A Village Lawyer, Madge Fox, Florence Bindley, Jack Harrington, White and Simmons, the Bijou Vaudeville Circus, Grant and Grant, and Allen May.

New York.

The Hall of Fame still holds the boards and has filled the big theatre nightly since its first production. Isabelle Gilman, Maria Dressler, Ada Lewis, Louis Harrison, and Dan McAvoy are the principal fun-makers.

THE BURLESQUE HOUSES.

Dewey.—Harry Morris' Twentieth Century Maids have returned to the city for a week in Fourteenth Street.

Miners' Bowery.—The Devil's Daughter plays a return engagement that promises to attract bunches of Boweryites.

London.—The Ramblers have rambled into town once more, to stay here till Saturday.

Olympic.—Fred Irwin's Big Show is the week's announcement in the uttermost Harlem.

LAST WEEK'S BILLS.

Keith's Union Square.—May Edouin and Fred Edwards were the headliners in Edmund Day's clever protean sketch, All in the Family, which was as enthusiastically hailed as upon its first hearing at the same theatre earlier in the season. It was Miss Edouin's farewell to New York for the Summer, as she will sail on May 31 for her home in England, promising, however, to come back to us next season for thirty weeks. Her charming, versatile performance was again highly enjoyed and the remarkable likeness of her work to that of her mother, the late Alice Atherton, was once more gratefully remarked, especially in the ever delightful laughing song, which every one used to make Miss Atherton keep on singing until she must have been exhausted. Fred Edwards assisted capably. The Almondbury Hand-Bell Ringers company—S. Lodge, J. H. Dawson, T. H. Tedward, T. Stansfield, H. Harrison, and A. Jenkinson—feebly imported from Merrie England, are doubtless made their local debut and achieved a considerable success in playing sweet melodies on a chime of something like 180 bells. The harmonies were finely produced and the ensemble work of the players was often wonderful in its beautiful faithfulness. The exquisite tone of many of the bells was unusually noticeable. Flo Irwin and Walter Hawley were forthcoming in their sketch, Caught with the Goods, shown only a few weeks before at Proctor's Twenty-third Street. It had made a distinctly favorable impression at its former performance, and it went even better upon this occasion. Flo Irwin sings coon songs almost as well as her justly celebrated sister, the merry May, and Walter Hawley manages to make amusing and tolerable a role that in less clever hands must surely have offended. Monroe, Mack, and Lawrence reappeared in Ned Monroe's hilarious collection of nonsense, How to Get Rid of Your Mother-in-Law, which was greeted with shrieks of laughter. It is without doubt one of the funniest things on the vaudeville stage, and it is played with a vim and ginger that carries all before it. J. C. Mack's grotesque comedy as the mother-in-law is capitally offset by the humorous earnestness of Ned Monroe and Hollis Lawrence. Clarice Vance sang her Southern songs as only she knows how, and won every one's unlimited gratitude by her easy manner and delightfully clear enunciation. No one seems to be able to sing these songs quite as well as does Miss Vance, and she was rewarded by hearty applause and repeated recalls. Mignonette Kokin, as chic, piquant and winsome as ever, returned to town with her fetching songs and dainty dances, coming in for a big share of encores. Adele Purvis Ouzi, assisted by Tendo, presented her globe act, winning much applause for her clever work in serpentine dances on the revolving sphere. Her act is unique in more ways than a few, and Tendo ably accompanies her in his limber acrobatics. Coakley and Dunfee introduced their popular songs and dances, and won, as usual, uncommon approbation by reason of the amusing sagacity of the tiny black dog that is their distinguished help-mate. It is next to impossible to fancy that this accomplished canine does not appreciate the value of lines and business, for many human actors are far less clever than he and much more addicted to the gentle art of minding cues. The Weston and Raimond Trio had a first-rate travesty upon The Heart of Maryland, that brought out lots of laughter and applause. Al. Lawrence monologued and ventriloquised with humor and skill. Rae and Benedetto did a good turn on the revolving ladder, the Van Brothers contributed assortment of musical stunts, the Gengaux juggled deftly, and the stereopticon and the biograph did the rest. Big business.

Tony Pastor's.—Frank Gardiner and Lottie Vincent turned up once more, after a brief absence, to score again in their neat sketch, A Shattered Idol, a lively, inspiriting melange that always seems to go with a decided rush. Both are excellent players, and the idea of the act is capital in many respects. Mr. and Mrs. Tony Farrell were seen in their familiar skit, An American Duke, which got away with its accustomed eclat. It went even better than usually, and this is saying a pretty good deal, for, however absurd it may be, there can be small doubt about its pronounced success. Mrs. Farrell, particularly, acted better than ever and Tony Farrell is always entertaining. Dixon, Bowers and Dixon played The Three Rubes with all the regulation humorous effectiveness, and did a number of eccentric acrobatic dances that took cordial recalls. The Indian princess, Chinquilla, sang nicely in English and Cheyenne dialects and played pleasantly on the banjo, assisted by A. Edward Newell and R. Dufree on banjo and harp. The princess appears to be a most amiable, peaceably lady, quite unlike the Wild West or Beadle's Library conception of the howling, untutored aborigine. She betrays no symptom of ferocity and doesn't look in the least like one with a soul attuned to scalpings and massacres. And probably her soul isn't of that sort. The late J. Fenimore Cooper might have written a fine story about the Princess Chinquilla. James Richmond Glenroy, he of the emerald mitts, loomed impressively in his strange, weird monologue, scoring especially, as is his custom, in the reading of sundry epitaphs calculated to bring tears to coldest eyes and to paralyze the obituary editors. C. W. Littlefield was on deck with his numerous impersonations, which went well. Mason, Frances and company presented a diverting but somewhat crude act in Beth Hathaway's Return. Mr. Mason is a good comedian with an excellent voice, Miss Frances is uncommonly pretty, and it is to be regretted that they have not a better vehicle for the display of their talents. Hume, Rose, and Lewis came back to town with their brisk exposition of musical comedy and dancing. The Brothers Abacco recorded a favorable impression in their "careless and neat" turn, Nemon and Nemon juggled clubs dexterously, Kennedy and Wilson had a good Irish comedy specialty, William Morrow offered a telling monologue, Clinton Burgess toyed effectively with coins and cards, and the

A striking and unusual picture is that presented in this week's Mutoscope, showing the façade of Proctor's Newark theatre as illuminated by countless electric lamps at night. Many photographic difficulties have been overcome in making this handsome picture, and an excellent idea is conveyed of the attractiveness of the theatre, which fronts upon Military Park, in the heart of the New Jersey city. The effect of the nightly illumination is one to make all passers pause and to draw thousands of them inside the house.

Manager Proctor's Newark venture has proved successful beyond expectation, and from the opening performance the theatre has been filled almost always to capacity. At one of the first performances the crowd was so great that when the doors were opened the lurushing people wrecked the ticket office and the picture frames in the lobby and caused General Manager J. Austin Fynes to issue orders that doors should be opened a half-hour earlier than had been deemed necessary.

THE MAN THAT LOOPS THE LOOP.

Photo by Obernauer & Son, New York.

Diavolo—"dauntless, death-defying, dare-devil Diavolo," as the advertisements call him—is pictured above, and in case some should not know all about why he has been so christened it is only necessary to say that he is the man that loops the loop on a bicycle down at Madison Square Garden with the Forepaugh-Sells Brothers' Circus, and who, it is now announced, has been engaged to remain with the same attraction throughout the present season. Diavolo, arrayed in dark red bespangled tights, rides a wheel down a long slide from the liptop of the Garden, acquiring such momentum in his meteoric flight that he is enabled to ride completely around the inside of an enormous barrel-like wooden structure—the "loop"—and safely out on the ground. It is assuredly one of the most daring and sensational feats ever done here, and Diavolo must have to pay a huge premium for his accident insurance, if he can get any at all.

by the curtain-raiser, Sizer and Evans, in which appeared Ralph Dean and Adelina Raffetto. The Beaux and Belles Octette topped the vaudeville department and once again made a pronounced hit with one of the prettiest acts imaginable. The Belles are all bewitching, the Beaux are gentlemanly and graceful, and both sing delightfully. The ever absurd Willis P. Sweetnam came back with his bundle of minstrel talk and his inimitable inability to express himself connectedly. His hit, too, was one of large proportions, and the good folk are laughing yet at many of his involved sentences. The World's Trio moved up from the Twenty-third Street to score their customary success in their clever change act. Morris and Blain sang and danced agreeably in blackface, the Empire Comedy Four were well received in an amusing and tuneful turn, Sallie Randall was very popular in dainty songs made more than winners by her winsome self, McNamee modeled clay with much deftness, and the remainder of the entertainment was provided by the grand old kalatechnoscope. Big business.

Proctor's Fifty-eighth Street.—Hoyt's A Contested Woman was revived with conspicuous success by a section of the Proctor Stock company, Mabel Montgomery carrying off first honors by a charming performance of Grace Holmes, the rôle made so popular by the late Caroline Miskel Hoyt and Belle Archer. Charles P. Morrison and Henriette Lee, who had appeared with Belle Archer in the same play, were thoroughly at home and highly to be commended as Cutting Hints and Mrs. Ehbsmith. Other notably good work was shown by Walter R. Seymour as Benton Holman, Beadie Lee Lestina as Aunt Jim, and William H. Gerald as Uncle Tody. In the cast, too, were Hilda Vernon, Alice Forrest, Cecylle Mayer, Miss Stuart, Florence Louis, F. W. Strong, George W. Neville, Clyde Fogle, Louis Foley, Pearl Evelynne, and A. Law Gladin. North Jay Junction was presented again as a curtain-raiser. In the vaudeville contingent were seen Blanca Lyons, the pretty Canadian violinist, in her new act, and George Evans, the melodious comedian, in his memorable monologue, not to speak of the trusty kalatechnoscope. Large audiences.

Proctor's 125th Street.—A segment of the Proctor Stock company resuscitated the once famous farce, Our Boarding House, in which Stuart Robson and William H. Crane used to disport themselves, and a very creditable representation was given. The curtain-raiser was The Rift Within Love's Cloud, while the vaudeville end offered George Thatcher in his witty monologue, Wright and Doody in a bright specialty, and the bounding, buoyant kalatechnoscope. Business excellent.

Casino.—The Lafayette Show began a three weeks' engagement, being the first appearance of the attraction in town this season. Lafayette himself headed the ticket with his new illusion, The Lion's Bride, which turned out to be a good deal of a thriller. The scene depicts the harem of Alap Arslan, a pasha of Asiatic Turkey, who has made captive a young woman named Loiah, to whom he makes amorous advances. Loiah, however, scorns the pasha, being in love with Hashim Na Bari, a young army officer. Hashim, who hails from Persia, not Philadelphia, hastens to the rescue of Loiah, but is promptly squelched by the pasha, who now vows that the girl must either be his bride or be thrown into the den of "Majesta," the sacred lion. Loiah quite perdonably prefers the lion to the pasha, and preparations are made for her introduction to the den of the ferocious beast. At this point Hashim contrives to disguise himself as Loiah and to send her safely away on his own horse. Never suspecting the deception, the cruel pasha forces Hashim into the lion's cage, and the sacred beast absolutely disappears. This is all done in pantomime and elaborately staged, with the lion's den at the back. Lafayette plays Hashim excellently, Reda Winifred impersonated the worried Loiah, Charles Barry was the bad pasha, and Ed F. Reynard was the captain of the villain's guard. Acting honors, however, distinctly went to "Majesta," a large live lion, who worked up the excitement by growling formidably and hurling himself against the bars of his cage until it seemed that they must give way and let him loose. What became of him at the finish when Lafayette stepped into the den is a mystery. Suddenly the noble beast utterly vanished and the audience shared the amazement of the pasha. It is a fine illusion, admirably conceived and splendidly executed. Lafayette, earlier in the bill, did his protean act and Ching Ling Foo imitation of last season. Louise Gunning made a big hit in her sweet Scottish ballads, Ed F. Reynard scored in his clever ventriloquial specialty, the Brothers Yamamoto contributed prodigiously difficult work on the tight wire, Yorke and Adams offered a new Hebrew conversation that was well received, Bert Howard put in his astonishing piano stunts, Herbert's dogs displayed extraordinary sagacity, the Ritchie Duo cycled with uncommon skill and nattiness, the three Sisters Franchonetti showed remarkable acrobatic agility, and Barry and Halvers scored in their popular specialty—obviously an unusually strong and attractive programme. Fair business.

New York Winter Garden.—A straight vaudeville programme attracted large attendance. Johnson, Davenport, and Lovello got away with the hit of the bill in their exuberant acrobatic comedy act, The Football Players, and the Rube. Other numbers in the list were Melville and Stetson, Ford and Arnold, Eulah Lee, Marion Winchester, W. S. Brown, Fields and Wooley, Bob

VAUDEVILLE.

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In their new Farce-Comedy,
THE FUNNY MR. DOOLEY
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Principal Comedians in Gus Hill's Money-Maker,
HAPPY HOOLIGAN
"And there's no nuts on it, either."

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OF THE WHITE RATS OF AMERICA.

BERT HOWARD AND LEONA BLAND

Featured with THE GREAT LAFAYETTE SHOW.

This week, Casino, N. Y.

Next was Loney Haskell. He is a character comedian with sufficient ginger to make anything go. He drew even more laughter than the previous act. He had a heart to heart talk with the audience and made a hit.—*Birmingham Age Herald.*

LONEY HASKELL

Address week April 7, Orpheum, New Orleans, La.

P. S.—There is no truth in the rumor that I have retired from the business and opened a delicatessen store.

BERT COOTE

Playing Stoll Circuit, England.

Cable address, Impericism, London. Address 108 Gt. Portland St., London.

EDDIE GIRARD and JESSIE GARDNER

April 14, New Temple, Detroit, Mich.; April 21, Chase's, Washington, D. C.
April 28 and May 5 open. Address EDDIE GIRARD, per route.

HAL DAVIS AND INEZ MACAULEY

Will present EDMUND DAY'S latest successful NOVELTY,
« THE UNEXPECTED »
At KEITH'S UNION SQUARE THEATRE, next week, April 21.

ARTIE HALL

HOWARD THEATRE, BOSTON, this week.
Return Engagement—White Face.

CHARLEY CASE CHARLEY CASE

The Man that Talks About His Father.

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VAUDEVILLE.

GERTRUDE HAYNES AND HER CHOIR CELESTIAL

FATAL WEDDING CO., En route.
Messrs. Managers, don't you dare write me.

TOM LEWIS AND SAM J. RYAN

Bastable Theatre, Syracuse, last week. Hyde and Behman's, Brooklyn, this week.

CHARLES HORWITZ

(Of HORWITZ AND BOWERS),
AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Speculation, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, and numerous other successes. For terms, or plays, sketches, monologues, etc., address

CHARLES HORWITZ, care Shapiro, Bernstein and Von Tilzer, 45 W. 28th St., N. Y.

VAUDEVILLE.

Claude Thardo SIDE WHEELER.

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite at the Park, sang with his usual success.—*Brooklyn Standard-Union.*
Claude Thardo made a big hit with his new coon song, "I Just Can't Help from Lovin' Dat Man."—*Brooklyn Citizen.*
Miss May Spencer in illustrated songs and Claude Thardo in repertoire, during intermissions, were heartily received and were forced to respond to numerous curtain calls.—*Brooklyn Times.*
Claude Thardo was also heard in the latest coon songs and he made his usual hit.—*Brooklyn Eagle.*
49 Weeks as a Stock Singer.

"HAPPY" FANNY FIELDS

Starring in England, presenting her original character creation,
THE ANGLO-DUTCH GIRL.
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Will Cressy and Blanche Dayne

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QUO VADIS UPSIDE DOWN. KIDDING THE CAPTAIN.
SOLVING THE UNSOLVED a travesty on the sciences, our next. April 7 open.

MR. and MRS. JIMMIE BARRY

"SKINFLINT"?

JAS. F. DOLAN AND IDA LENHARR

TWO BIG HITS:
A HIGH-TONED BURGLAR.
TAKING CHANCES.

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In Will M. Cressy's Rollicking Laugh Producer,
THE NEW COACHMAN.
TIME ALL FILLED. First open week, May 19.

DAVE NOWLIN

MIMIC AND VOCALIST.
Permeated with originality, refreshing as it ran.
Address care Mirror.

CLARICE VANCE

The Southern Singer.

This Week,
Keith's Theatre,
Philadelphia.

"THE PEOPLE'S PET COMEDIAN."

James J. Morton

Back again on Broadway, after an absence of five weeks, just as cute and comical as ever. Will have some new jokings—and vocal absurdities—after my return from the Pacific Coast. *By Jove, I had an offer to go on the road again.* Would like to buy a good goat, with brown whiskers, to match a Spring overcoat.

A Big Hit at Keith's, Philadelphia, Last Week.

ED. GRAY

"MIMICALCOMEDIAN."

"Two practically inconspicuous figures of the bill made the chief hits at Keith's yesterday. Edward Gray, stupidly credited with being a 'story-teller,' introduced one of the brightest monologues ever presented in a Keith bill. He is an admirable character impersonator, particularly of the Irishman, and his little court scene, in which he assumed the part of the judge as well as the various characters brought before him was particularly clever."—*Philadelphia, April 8.*

"JESS" DANDY THE HEBREW PARODIST.

Permanent address, Tremont, N. Y. City.

Vas iss los mit Fritzie?

FRED NIBLO "The American Humorist."

FRED NIBLO

"THE AMERICAN HUMORIST."

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly. 401 STRAND, W. C.

Cole, Nevins and Collins, a new Marwig ballet, and a monologue by Eddie Leslie in which the grammar of the language was often badly sprained. George Fuller Golden, who was billed to give a new monologue, did not do so because the new number was not quite perfected. The season at this resort ended abruptly on Saturday, after this week's bill had been announced. The management said that this course was rendered necessary by reason of alterations that must be made before the Summer season opens next month.

NEW YORK.—The Hall of Fame, with a few changes in the cast, remained the menu of the big stock burlesque company and drew immense audiences. Mildred Maude has made a most favorable impression in the role of Fame, originated by Amelia Summerville, and much joy continues to be dispensed by the comedians, Louis Harrison, Frank Deane, Dan McAvoy, Junie McCree, Alexander Clark, and Charles H. Prince, while Mabelle Gilman scores largely as the leading lady of it all.

WEBER AND FIELDS'.—The same bill was retained—Hoity Toity, Du Hurry, and The Curl and the Judge—while the gladsome actor-managers and their gleeful company continued to please audiences that regularly tested the capacity. It was the last complete week of the programme aforementioned, and the success of previous weeks was repeated at each session.

HURTIG AND SEAMON'S.—The week's magnetic bill showed Radford and Winchester, Margaret Ashton, Hugh Stanton and company, Little Pich, the Three Musical Dumonds, Cushman, Holcombe and Curtis, the Outlaw Trio, Sabel, and a cycle whirl. Big audiences.

The Burlesque Houses.

DEWEY.—Ed F. Rush's Bon Ton Burlesquers, with Terry McGovern in a sparring exhibition as a special attraction, drew large audiences last week.

MINER'S BOWERY.—Al. Reeves' company proved a magnetic entertainment for big delegations of East Siders.

LONDON.—The Rose Hill English Folly company served to draw generous patronage from the faithful clientele.

OLYMPIC.—The Blue Bloods made their initial appearance in the uptown district.

THE WALTER L. MAIN SHOWS.

The following is the complete roster of the Walter L. Main Big Fashion Plate Railroad Shows, which will inaugurate the season of 1902 on April 19 in their home town, Geneva, Ohio: Walter L. Main, owner. Executive staff—Dan Fitzgerald, manager; Colonel Hugh Harrison, manager of privileges; William W. Powers, adjuster; Owen W. Doud, treasurer; Don McKenzie, auditor; R. K. Mihills, bookkeeper; John D. Carey, press representative; Howard Damon, purchasing agent; George Corcoran, twenty-four hour man; Harry Anderson, assistant superintendent; door tenders: Frank Butler, J. F. Harlin, A. B. Waring; caterer, A. D. Marland. Advance staff—Ed C. Knupp, general agent; I. V. Strobig, railroad contractor and excursion agent; W. T. Murphy and C. H. Westfall, local contractors; John H. Boyle, contracting press agent; J. E. Boering, manager car No. 1, with twenty men; George B. Beckley, manager car No. 2, with eighteen men; R. N. Waters, manager car No. 3, with six men; Fred J. Bates, manager of opposition brigade, with five men; C. R. Culter, official programmer; artists: R. H. Dockrill, director of performance; Carl Neal, director of band of forty pieces; the Garcenetti Family, Britons' cycle whirl, the Martell Family, the Fortuni Brothers, the Boice Family, the Four Alvos, Mr. and Mrs. De Van, the Fishers, Mr. and Mrs. James Burke, the Judge Brothers, W. F. Melrose, the Misses Hilliard, Mr. and Mrs. Francis Reed, Olga Reed, Fenner and La Mell, H. Van Cleve, the Savoys, the Woodwards, Busch, W. Connors, William Cadieux, Olvio, Mr. and Mrs. James Deer and daughter, the Whirling Wheelers, Mlle. Turnour, Sidney Shepard, E. H. Armstrong, Harry Clark, Sam Nelson, Arthur Borsily, Stanley Brothers, W. Hart, Ed Rentz, Max Hugo, H. J. Kelly, Frank Maynard, Jack Dailey, Delmont, and Mary Abrams. Working and mechanical department—Dan Taylor, master of transportation; John Parcell, superintendent of canvas; James Whalen, first on canvas; Jack Phellenberger, second on canvas; William H. Wisner, superintendent of menagerie; Ernie Houghton, superintendent of stock; Fred Marshall, master of properties. The show this year is larger and better than ever before. Forty-eight seventy-foot cars and 350 head of stock are needed for its transportation. Everything is new from big-top to cook tent and from drivers' suits to parade costumes. The menagerie is especially large and the street parade will offer many novel features.

A CASE OF MISTAKEN IDENTITY.

Clarice Vance, the Southern singer, who recently had much trouble with her eyes and was reported as being nearly blind, has added another to the already enormous list of sketches based upon mistaken identity. It seems that her husband was notified of her condition and wired that he would arrive in New York by a certain train. Miss Vance, desiring to ease his mind as soon as possible, decided to meet him upon his arrival, to show that her condition was not nearly so bad as reports stated. She therefore chartered a cab, and when the train arrived rushed up to a gentleman whom she took to be her husband and kissed him rapturously, with the customary remark of "Hello, Billy, darling!" Strange to say, the gentleman's name was Billy, and, more strange to say, his own wife was there to meet him, and most strange to say, the original and only Billy was directly behind the man whom his wife was kissing. The tableau beggars description. First the irate wife had to be pacified by Miss Vance and the husband; then Miss Vance's husband had to be placated by the husband and Miss Vance, still at last accounts a hotel proprietor had to be "sugared" to allow Miss Vance and her husband to remain at his hotel, as their next-door neighbors objected to continued arguments as to who on earth might be Billy No. 2. And Miss Vance, after having been at such pains to try to prove the surety of her eyesight, could find her only hope in establishing its uncertainty.

NEW PAPER IN BERLIN.

A circular from Berlin proclaims the advent of a new dramatic paper there. The field destined to be explored is perhaps best outlined by quoting the circular itself: "We want to inform you, that we are just starting a new paper, called The Programm, News paper for artists. This is our standpoint: 1. The Programm will take the part of the artists as well, as of the directore—fighting for law and justice. 2. The Programm will bring every article of importance and interest to our readers! 3. The Programm will bring a great quantity of programms and a regular list of artist's adresses—full and correct—so, that every information can easily be required by every body. 4. The Programm's head manager is Mr. Leo Hersberg—the well known expert in our line—he as well—as our connections—combined to a splendid system—result, that The Programm will be the leading paper in it's line! The base of our work is the assistance of every body—having an interest in artistical matters! Kindly send us regulary your programms and give us any information of interest. We will accept it with the greatest of pleasure!"

THE TOUR OF PAULINE HALL.

Walter J. Filmmer has signed contracts with Pauline Hall to head his vaudeville company for a tour of seven weeks, opening at Gilmore's Auditorium, Philadelphia, this week. The roster includes Pauline Hall, Francesca Redding and company, Girard Leon and his donkies, the Zeda Hilden Trio, Harry Le Marr, Baker and Lynn, the Three English Beauties, Morton and Van Allen, Lattimore and Leigh, and Acker and Acker. E. W. Edwards is the musical director and Arthur J. Williams business manager.

THE RING AT THE OTHER END.

The circus blew into town last week
For the first time in a year,
An' I was there, yer kin betcher life,
Jes' ter kinder yell an' cheer.
Jes' ter see them there acrobats,
An' the thrills they're paid to send—
But the place where most things happened
was
The ring at the other end.

The circus has allus held my heart,
I'm a tent man sure, am I—
I love it all, from the crazy clowns
To the hippopotami.
But the thing hes got lots bigger now
Than my two weak eyes extend,
An' the acts I'd like ter see was in
The ring at the other end.

The circus is pretty much like life—
That's the way it seems ter me—
Fer nearly all of our nicest acts
Not more than a few kin see.
But mebbe it's right ter play our best—
It's never too late to mend;
We may be yet a one-ring show,
An' cut out the other end.

GEORGE TAGGART.

MINSTRELS BIG BUSINESS.

The best proof that minstrelsy is not on the wane is exemplified in the remarkably large business done by Vogel's Big Minstrels during the season now drawing to an end.

Since early last September, when the company opened, the daily reports have shown, with but very few exceptions, S. R. O. and pleased audiences, with a promise of the same business and added patronage next season.

John W. Vogel, the proprietor and manager of the company, has invested part of his season's profits in New Jersey real estate, having recently purchased a homesite at Red Bank overlooking the Shrewsbury River, where his Summer home is now under construction, to be ready for occupancy in June.

THE CIRCUS BREAKS RECORDS.

The Forepaugh-Sells Brothers' Circus broke all records of Madison Square Garden last week. The week's attendance reached more than 100,000 persons, while at least 30,000 had been turned away. A line a block long stretched from the ticket office down Madison Avenue and around into Twenty-sixth Street by ten o'clock each morning. On several occasions the band had to be deposed in order to seat patrons, and the musicians were constrained to stand behind the rails. This is the last week of the engagement, and, looking for even a greater crush, more policemen have been detailed to maintain order in the lines.

LEON HERRMANN CELEBRATES.

Leon Herrmann, while playing last week at the Grand Opera House, Boston, received a cable from Paris, stating that his father and mother had celebrated their golden wedding. His father is a brother of the late Alexander Herrmann and is to-day seventy-seven years old. On Friday evening, after the performance, Leon Herrmann entertained his company and many friends at a luncheon at the Hotel Touraine. Mr. and Mrs. Leon Herrmann will sail for Paris on the S. S. *L'Aquitaine* on May 8, after their engagement at the Metropolis Theatre, this city.

FREGOLI COMING BACK.

Fregoli, the lightning change artist, who had such success here some years ago, comes to this country again next season under management of R. K. Johnston, who closed a contract last week with Fregoli's manager, Senor Faustino Daroca. Fregoli will give an entire evening performance, and while he will be the only person seen on the stage he will, however, have twenty-eight assistants in the wings. It is said that Fregoli for next season will have some new and sensational features for his act.

A NEW ACT BOOKED.

Lena Merville and Marion Elmore are about to enter the vaudeville field, and have been booked by Robert Grau in a new sketch, The Two Juliets. It is very likely that Junius Booth will join these ladies and thus form a notable trio.

VAUDEVILLE JOTTINGS.

Stuart, the male Patti, sends greetings to THE MIRROR from Nice, where he has made a pronounced success.

The Brinkleys scored a pronounced success at Arion Hall, Brooklyn, on April 6, their four coon songs being heartily applauded.

J. Evans Lloyd and Lillian E. Walton made a big hit at the Bon Ton Music Hall, this city, last week in a really fine singing specialty.

Edward Gray appeared successfully at Keith's Union Square week before last.

Neddermeyer, Lennehall and Co. have leased the Great Southern Roof-Garden, Columbus, O., for the Summer months.

June Upman, fourteen years of age, organized an amateur vaudeville co. that appeared at the Louisville Music Hall last Wednesday to raise funds to secure a musical education for her two sisters. The little lady managed the whole affair, and successfully, too.

Cummins' Indian Congress and Wildest West, recently incorporated at Trenton, N. J., will involve, it is said, an exhibition of delegates from forty-two Indian tribes, and will probably open soon at Madison Square Garden for a month's engagement.

Mrs. Alice J. Shaw and her daughter, Elsie, both fell down stairs at Hurtig and Seamon's Music Hall on April 6 and sustained quite painful injuries. Mrs. Shaw bruising her head, shoulders, a hand and an ankle, while her daughter fractured her nose and cut her face. A bundle of clothing carelessly thrown on the stairway struck the ladies and caused them to lose their footing.

Fay Templeton has announced her intention to accede from Weber and Fields' co. at the end of this season and to appear on the vaudeville circuits.

Charles Bailin will give a vaudeville entertainment "for his little prodigies" at Lyric Hall, this city, next Sunday evening.

The annual parade of Buffalo Bill's Wild West, before opening the New York engagement, will take place next Monday morning.

Gaiille Melor, of Weber and Fields' co., is seriously ill with appendicitis.

Paul Dresser visited the Capitol in Washington the other day, and Senator Mark Hanna did him the honor to whistle for his benefit his own immortal ballad, "On the Banks of the Wabash."

Harry D'Esta, the ventriloquist, and Rhoads' Marionette Theatre last week completed six weeks at Young's Pier, Atlantic City. Their lag in the recent fire was trifling, caused only by breakage in hastily removing their apparatus from the pier.

Loca, the magician, sailed for Paris on Saturday on the "Amsterdam," to open at the Folies-Marigny on May 1 for two months. This engagement was made through the office of Ch. Bernheapt.

W. G. St. Clair is managing advertising car No. 1 of Gentry Brothers' Shows and has nine assistants.

May Walsh has finished a successful engagement on the Kohl-Castle circuit and is spending a few weeks at Mt. Summit, Ind. She opens at the Duquesne, Pittsburg, 28, with Eastern vaudeville houses to follow.

Kathryn Miley is this week at the Casto, Fall River, Mass., with Lawrence, Mass., and Wilmington, Del., to follow.

The Smedley Sketch Club scored an emphatic success at Dockstader's, Wilmington, in the initial presentation of Mason Morton's new one-act play, Mary's Little Lambs, on March 29. The happy blending of laughter and tears made a hit far exceeding the most sanguine expectations of the authoress or the artists.

Hardy Downing, of San Jose, Cal., who was successful April 3 in looping the loop on a cycle at the Rose Carnival Pavilion there, will go to San Francisco. The loop is thirty feet in diameter and he rides on an eleven and one-half inch board. The promoters are Downing and Smith, of San Jose.

The Willie Brothers, from the Apollo Theatre, Berlin, will sail for America on the "Augusta Victoria" on May 6. On the same date Rose and Gehan will sail for this port on the "Statendam." The Four Madcaps, now at the Palace, London, will sail on the "Oceanic" on May 14. All of these artists are engaged to appear at the Paradise Gardens in the opening bill of the Summer season.

Grace Lawrence has retired from the Actor's Holiday co. to join her husband. They will figure as a sketch team at Summer parks. Minnie Connor and Ethel Saxon have joined the company to do a sister act and play parts.

Thomas A. Collins, singing comedian, met with a flattering reception Sunday night. "On a Sunday Afternoon" going strong.

Business Versus Matrimony, a one-act sketch written for Rose Coghlan by Frank A. Ferguson, has been purchased by Gardiner and Maddern, who will produce it in about a fortnight.

John L. Gleanan, formerly advance representative of Across the Pacific, is doing the legal contracting for the Gentry Brothers' Shows, No. 2.

Charles Leonard Fletcher has added an impersonation of General Nelson A. Miles to his new act, At the Stage Door, which he is now playing with success in the West. He is at the Wonderland, Detroit, this week.

Alf Holt writes: "Although billed all this season, I was not with Hoyt's A Day and a Night. I have been in vaudeville.

Flita Proctor Otis has been booked over the Orpheum circuit and in the Middle West by Robert Grau to do her monologue.

J. K. Emmett will resume vaudeville work on May 5. He will be assisted again by Anna Mortland and will present The Honeymoon. Robert Grau has booked the act for the entire Summer.

Lottie Gilson will make her first vaudeville trip to the Coast in August.

The Washington papers speak in high terms of Maud Schiller and Nellie V. Nichols, who have joined hands to produce Gus Schiller's latest novelty singing and dancing act. They will soon be seen in New York.

George Ebey, assistant manager of the St. Charles Orpheum, New Orleans, has returned to that city after a trip to the Pacific Coast to attend to personal business. Mr. Ebey probably will reside permanently in the Crescent City.

Lily Shaffer's horse tripped on a hurdle during a performance of the Forepaugh-Sells Brothers' Circus at Madison Square Garden last week, but the rider leaped and landed on her feet, narrowly escaping a bad fall.

Joseph M. Weber has leased a Summer cottage in the Thousand Islands.

A group of Cossack and British soldiers arrived from Europe on Saturday, to appear next week at Madison Square Garden with Buffalo Bill's Wild West.

Stephen Grattan and Maud White are at Hurtig and Seamon's this week in Locked Out at 3 A.M.

Charles J. Ross and Mabel Fenton have signed with L. Lawrence Weber to head a special vaudeville co. next season, appearing in burlesques.

Ivy Moore, of The Hall of Fame, went down to Madison Square Garden on Saturday morning to prove that she could loop the loop swheel just as neatly as does Diavolo. But the police, having their pardonable doubts, wouldn't let her try it. Miss Moore should be very grateful to the police.

Arthur B. Adamini, tenor with the Three Dumonds, made an especial hit with that team at Hurtig and Seamon's last week. Although appearing with the trio and billed this season as one of them, he is not a regular member of the trio.

Frederick Thompson's "ship," "Luna, II," was launched for a trial "Trip to the Moon," at Coney Island on Saturday, Elsie Clayton, daughter of Police Captain Clayton, christening the craft. The "Trip to the Moon" opened the season on Sunday.

Last week's offer of the H. C. Miner Estate to dispose of the fixtures in the Fifth Avenue Theatre, leased by F. F. Proctor from the Gilsey Estate, caused much talk. S. Deaves avowed that he had already purchased the fixtures, and meant to remove them on May 23. Mr. Proctor's representatives said that the fixtures claimed by others were worth no more than $2,000, and that Mr. Proctor holds a ten years' lease of the theatre, in which he has placed much furniture of his own.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates until to advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Acker and Acker—Auditorium, Phila., 14-19.
Adams and Kelly—Boston M. H., 14-19.
Adelaide, La Petite—Cook's, Rochester, 14-19.
Agles Trio—Chicago O. H., 14-19.
Allen, Ina—Proctor's, Newark, 14-19.
Allen, Phyllis—Haymarket, Chicago, 14-19.
Almondbury Bell Ringers—Keith's, Phila., 14-19.
American Comedy Four—Park, Worcester, 14-19.
Anderson, Rose—Shoedy's, New Bedford, 14-19.
Armstrong and Wright—Empire, Wasbn., 14-19.
Arnim and Wagner—G. O. H., Indianapolis, 28-May 3.
Arnoldson, Ada—Duquesne, Pittsburg, 14-19.
Arvello—Park, Worcester, 14-19.
Atchison-Ely, Edgar—Duquesne, Pittsburg, 14-19.
Austins, Twelve—Proctor's, Albany, 14-19.
Avery and Hart—G. O. H., Indianapolis, 14-19.
Bachelor Club—Keith's, Boston, 14-19.
Balleys, The—Family, Portland, 14-19.
Baker and Lynn—Auditorium, Phila., 14-19.
Ballerini, Clara—Avenue, Detroit, 14-19.
Ballins' Dogs—Avenue, Detroit, 14-19.
Bancroft—Proctor's, N. Y., 14-19.
Barnes, Stuart—Olympic, Chicago, 14-19.
Barry, Mr. and Mrs. Jimmie—G. O. H., Indianapolis, 14-19.
Bartell and Reynolds—Poll's, New Haven, 14-19.
Barton and Mack—Keith's, N. Y., 14-19.
Bartram, Claude C.—Tovarosi Orfeum, Budapest, 1-30.
Batchelier and Bucher—Haymarket, Chicago, 14-19.
Baus, Bessie—Haymarket, Chicago, 14-19.
Beaux and Belles Octette—Proctor's 58th St., N. Y., 14-19.

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"Perchance." "Phyllis" Waltzes. "My Little Georgia Rose." North Again."
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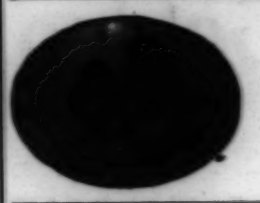

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Bellmont and Wayne—Chronic, Chicago, 14-19.
Belmont and O'Brien—Pastor's, Newark, 14-19.
Bennett and Richfield—Family, Portland, 14-19. H. and E., N. Y., 21-26.
Berrah and Miller—Howard, Boston, 14-19.
Bimm, Bomm, Bess—Boston M. H., 14-19.
Bimmim, Bamm, Bum—Cook's, Rochester, 14-19.
Boyd and Keller—Pastor's 125th St., N. Y., 14-19.
Bonner—Bastable, Syracuse, 14-19.
Boudinot, Louise Thorndyke—Empire, Cleveland, 14-19.
Bowland and Cromley—Chicago G. H., 21-26.
Brewer, Walter—Winter Garden, N. Y., 14-19.
Brooking, Mr. and Mrs.—Keith's, Boston, 14-19.
Brent and Riviere—Keith's, Phila., 14-19.
Bretan and Adelle—Howard, Boston, 14-19.
Burchill, Edna—Poli's, New Haven, 14-19.
Burke, Keller and Tolbe—Haymarket, Chicago, 14-19.
Burkhardt, Lillian, and Co.—Haymarket, Chicago, 14-19. Duquesne, Pittsburg, 21-26.
Burnham and Pallilue—Howard, Boston, 14-19.
Burton, Ruby—Shea's, Buffalo, 14-19.
Burton and Brooks—Orpheum, Omaha, 14-19, Orpheum, Kansas City, 21-26.
Campbell and Phelps—Haymarket, Chicago, 14-19.
Carleton and Terre—Pastor's, N. Y., 14-19.
Carney and Butler—Pastor's, N. Y., 14-19.
Caron and Herbert—Pastor's, N. Y., 14-19.
Carroll—Orpheum, Brooklyn, 14-19.
Carson and Willard—Proctor's, Albany, 14-19.
Carter, Billy—Pastor's, N. Y., 14-19.
Case, Charles—Proctor's 23d St., N. Y., 14-19.
Casey and La Clair—Gilmore, Springfield, 14-19.
Caswell and Arnold—Casino, Buenos Ayres, S. A., 7-May 5.
Chester, Mlle.—Orpheum, Omaha, 13-19.
Chinquilla and Newell—Proctor's 23d St., N. Y., 14-19.
Clata, Mlle.—Proctor's 5th Ave., N. Y., 14-19.
Clarke, Wilfred—Orpheum, Brooklyn, 14-19.
Claudius and Corbin—Keith's, N. Y., 14-19, Proctor's, Albany, 21-26.
Clement, Clay and Co.—Poli's, New Haven, 14-19.
CLIFFORD, BILLY SINGLE—Columbia, St. Louis, 14-19, Haymarket, Chicago, 21-26.
Coakley and Husted—Orpheum, Brooklyn, 14-19.
Cole, Bob—Winter Garden, N. Y., 14-19.
Coleman, Al.—Chicago O. H., 14-19, Columbia, St. Louis, May 12-17.
Coleman's Dogs and Cats—Poli's New Haven, 14-19.
Collette Midgets—Moody's, New Bedford, 14-19.
Comer, Imogene—Empire, Washington, 14-19.
Cook, Augustus, and Co.—Avenue, Detroit, 14-19.
Cook, Boyd and Gokey—Poli's, New Haven, 14-19.
Courtney and Dunn—Proctor's, Albany, 14-19.
Courtney, Maude—Palace, London, Feb. 3-Aug. 1.
Crawford, Edna Archer, and Co.—Proctor's 58th St., N. Y., 14-19.
Crawford and Stanley—Shea's, Buffalo, 14-19.
Creasy and Dayne—H. and S., N. Y., 14-19, Keith's, N. Y., 21-May 3.
Cuttys, Four—Pastor's, N. Y., 14-19.
Dailey, Peter, and Co.—Haymarket, Chicago, 14-19.
Dale, Violet—Royal, Edinburgh, Scotland, Dec. 1—indefinite.
Dandy, Jess—Keith's, Phila., 14-19, Keith's, N. Y., 21-26.
DAVIS AND MACAULEY—Keith's, N. Y., 14-26, Keith's, Boston, 28-May 3.
Dawson, Dancing—Orpheum, Kansas City, 14-19.
Deagon, The—Olympic, Chicago, 14-19.
Deaves, The—Columbia, Cincinnati, 14-19.
Delbosq, Les—H. and S., Brooklyn, 14-19, Chase's, Washington, 21-26.
Dempsey and Mack—Cook's, Rochester, 14-19.
De Mora and Grazetta—Olympic, Chicago, 14-19.
Denny, Will F.—Wonderland, Detroit, 14-19.
Dervalla and Bruno—Tivoli, Sydney, Australia, Jan. 1-July 1.
De Witt and Granville—Chicago G. H., 14-19.
Dervalito, Leo—Proctor's, Newark, 14-19.
De Souza, Max—Olympic, Chicago, 14-19.
Dillon Bros.—Chase's, Washington, 14-19.
Dixon, Bowers and Dixon—Casto, Lawrence, 14-19.
Dockray, Will—Park, Worcester, 14-19.
Donovans, The—Avenue, Detroit, 14-19.
Donley and Kent—Park, Worcester, 14-19.
Down, T. Nelson—Blumensaal, Munich, 1-30.
Doyle and Granger—Bastable, Syracuse, 14-19.
Drew, John E.—Boston M. H., 14-19.
Duffy, Sawtelle and Duffy—Shea's, Buffalo, 14-19.
Duncan, A. O.—Proctor's 23d St., N. Y., 14-19.
Dunn, Jimmy—Haymarket, Chicago, 14-19.
Echert and Berg—Gilmore, Springfield, 14-19.
Eck's Cycle Whirl—Cook's, Rochester, 14-19.
Eddy Family—Casto, Fall River, 14-19.
EDOUIN AND EDWARDS—G. O. H., Indianapolis, 14-19, Columbia, Cincinnati, 21-26.
Eldridge, Press—Orpheum, Brooklyn, 7-19, Proctor's, Albany, 21-26.
Elinore Sisters—Columbia, St. Louis, 14-19.
El Saltz, Signorita—Chicago G. H., 14-19.
Elsetta—Keith's, Boston, 14-19, Keith's, N. Y., 21-26.
Emmett, Gracie and Co.—Gilmore, Springfield, 14-19.
Emonds, Emerson and Emonds—Columbia, St. Louis, 14-19.
Empire Comedy Four—Columbia, St. Louis, 14-19.
Evans and White—H. and S., Brooklyn, 14-19.
Falk, Eleanor—Empire, Cleveland, 14-19.
Farron, Jeanie—Bastable, Syracuse, 14-19.
Felix and Barry—Empire, Cleveland, 14-19.
Fields and Wallen—Proctor's 23d St., N. Y., 14-19.
Fields, W. C.—Chicago O. H., 14-19.
Fields and Wesley—Keith's, N. Y., 14-19.
FISHER, MR. AND MRS. PERKINS—Boston M. H., 7-19.
Fisher and Clark—Avenue, Detroit, 14-19.
Fitzgibbon, McCoy and Fitzgibbon—Pastor's, N. Y., 14-19.
FLETCHER, CHAS. LEONARD—Wonderland, Detroit, 14-19, Haymarket, Chicago, 21-26.
Florenzo Troupe—Keith's, N. Y., 14-19.
Flynn, Joe—Orpheum, Kansas City, 13-19.
Fowler, Bertie—Bastable, Syracuse, 14-19.
Foy and Clark—Keith's, Phila., 14-19, Proctor's, Albany, 21-26.
Frankel and Melbane—H. and S., Brooklyn, 14-19.
Fraser Troupe—Proctor's 23d St., N. Y., 14-19, Proctor's, Albany, 21-26.
Frescoll and Lewis—Hopkins', Louisville, 14-19.
Frey and Fields—Olympic, Chicago, 14-19.
Gallando—Tivoli, Sydney, Aus., Feb. 1-June 1.
Gallett's Monkeys—Empire, Washington, 14-19.
Gagnier, The—Keith's, Boston, 14-19.
Gardiner and Vincent—Chase's, Washington, 14-19.
Gehrue, Mayme—Howard, Boston, 14-19.
Genaro and Bailey—Howard, Boston, 14-19.
Gilbert, John—Duquesne, Pittsburg, 14-19.
Gillett's Musical Dogs—Empire, London, 1-May 31.
Gillis Trio—Olympic, Chicago, 14-19.
Girard, Belle—Wonderland, Detroit, 14-19, Chase's, Washington, 21-26.
Girl With the Auburn Hair, The—Orpheum, Brooklyn, 14-19.
Gorman and Davis—Wonderland, Detroit, 14-19.
Goslin—Boston M. H., 14-19.
Gordon, Vidocq and Haverly—Avenue, Detroit, 14-19.
Graham, Geo.—Empire, Washington, 14-19.
Grant, Sydney—Keith's, Boston, 14-19, Keith's, N. Y., 21-26.
Grapewin and Chance—Proctor's 23d St., N. Y., 14-19.
Greitan and White—H. and S., Brooklyn, 14-19.
Hacker and Lester—Duquesne, Pittsburg, 14-19.
Haines and Vidocq—Poli's, New Haven, 14-19, Proctor's, Albany, 21-26.
Hall, Artie—Howard, Boston, 14-19.
Hall, Pauline—Auditorium, Lynn, 14-19.
Hallen and Fuller—Wonderland, Detroit, 14-19.
Harding and Ah Sid—Keith's, N. Y., 14-19.
Harrigan—Wonderland, Detroit, 14-19.
Harris, Tom and Laura—Moody's, New Bedford, 14-19.
Harrison Bros.—Chicago G. H., 14-19.
Hawkins, Lew—Avenue, Detroit, 14-19.
Hayes and Healy—Howard, Boston, 14-19.
Hayes, Tommy—Moody's, New Bedford, 14-19.
Healy, John—Columbia, Cincinnati, 14-19.
Herrmann, Adelaide—H. and S., N. Y., 14-19, Orpheum, Brooklyn, 28-May 3.
Hickey and Nelson—Orpheum, Brooklyn, 14-19.
Hill and Whitaker—Empire, Cleveland, 14-19.
Hill, Hamilton—Empire, Newcastle, 14-19, Empire, Leicester, May 19-24, Empire, Liverpool, 26-31.
Hills, Four—Pastor's, N. Y., 14-19.
Hillyers, Three—Casto, Lawrence, 14-19.
Hines and Remington—H. and S., Brooklyn, 14-19.
Hobo Comedy Quad—Park, Worcester, 14-19, Gilmore, Springfield, 21-26.
Hogan, Ernest—Keith's, Boston, 14-19.
Holloway, E. E.—Olympic, Chicago, 28-May 5.
HOUDINI, HARRY—Favorites, Erpheum, Buda Pesth, Hungary, 1-30.
Howard, Tom—Keith's, Phila., 14-19.
Hunt Bros.—Orpheum, Kansas City, 13-19.
Howard and Bland—Empire, Washington, 14-19.
Howes, Wallace and Walters—Orpheum, Brooklyn, 14-19.
Healey and Lesslie—Keith's, N. Y., 14-19.
Hudson and Angus—Howard, Boston, 14-19.
Hume, Rose and Lewis—Keith's, Phila., 14-19.
Humphrey and Willard—Park, Worcester, 14-19.
Huth, Maud—H. and S., Brooklyn, 14-19.
Huntington, Wright and Co.—Olympic, Chicago, 14-19.
Ingalls, Jacques—Empire, Cleveland, 14-19.
Irwin and Hawley—Keith's, Boston, 14-19.
Johnson, Carroll—Proctor's 58th St., N. Y., 14-19.
Jordan and Crouch—Empire, Cleveland, 14-19.
Jussarys, Three—Keith's, Boston, 14-19.
Kaufman Troupe—Proctor's, Albany, 14-19.
Keatons, Three—Weust, Peoria, 14-19, Columbia, St. Louis, 21-26.
Keene, Mattie, and Co.—Duquesne, Pittsburg, 14-19.
Kelly, Mr. and Mrs. Alfred—Orpheum, Omaha, 14-19, Orpheum, Kansas City, 21-26.
Kelly and Kent—Hopkins', Chicago, 14-19, Orpheum, Kansas City, 20-26.
Kelly, Dan and Bonin—Keith's, N. Y., 14-19, Keith's, Phila., 21-26.
Kemp, Welch and Melrose—Boston M. H., 14-19.
Kennedy and Ballard—Family, Portland, 14-19.
King, Maude—Casino, Buenos Ayres, Argentine, Jan. 14—indefinite.
Kokin, Nipponette—Chase's, Washington, 14-19.
Krause, Emma—Howard, Boston, 14-19.
La Bella, Mr. and Mrs. Pastor's, N. Y., 14-19.
Lacy, Harry, and Co.—Hopkins', Louisville, 14-19.
La Mar and Gabriel—Proctor's, Newark, 14-19.
Langer, Harry—Auditorium, Phila., 14-19.
La Maidas, Frank—Columbia, St. Louis, 14-19.
Latimore and Leigh—Auditorium, Phila., 14-19.
Latina, Mlle.—Casino, Lawrence, 14-19.
La Tosz, Irene—Hansa, Hamburg, 1-30, Folies-Bergere, Paris, May 1-31.
La Vallee Trio—H. and S., Brooklyn, 14-19.
Lawrence, Al.—Keith's, Phila., 14-19.
Lawrence and Harrington—Columbia, St. Louis, 14-19.
Lawson and Namon—Wonderland, Detroit, 14-19.
Lazell and Vernon—Apollo, Nuremberg, Germany, 1-30.
Lee, Ruffalo—Winter Garden, N. Y., 14-19.
Leech, Al.—Bastable, Syracuse, 14-19.
Leon—Folies-Marigny, Paris, France, May 1-June 30.
Leon, Gherardi—Auditorium, Phila., 14-19.
Leonard, John F.—Casino, Buenos Ayres, Argentine, Jan. 14—indefinite.
Lester and Jermon—Hopkins', Louisville, 14-19.
Lewis and Delmore—Pastor's, N. Y., 14-19.
Lewis and Ryan—H. and S., Brooklyn, 14-19.
Linton and McIntyre—Cook's, Rochester, 14-19.
Litchfield, Mr. and Mrs. Nell—Duquesne, Pittsburg, 21-26.
Livingstone Acrobats—Poli's, New Haven, 14-19.
Lovvett, H. M.—Boston M. H., 14-19.
Lukens, Four—Orpheum, Brooklyn, 14-19.
Lynch and Jewell—Cook's, Rochester, 14-19.
McAvoy, Dick and Alice—Duquesne, Pittsburg, 14-19.
McIntyre and Heath—Chicago G. H., 14-19.
McMahon and Chappelle—Chase's, Washington, 14-19, Boston M. H., 21-26.
Macart's Dogs and Monkeys—Boston M. H., 14-19.
Macomber and Engleton—Chicago G. H., 14-19.
Magineys, The—Howard, Boston, 14-19.
Mascia, Marion—Cook's, Rochester, 14-19.
Manning and Du Crow—Haymarket, Chicago, 14-19.
Mansfield and Smith—Proctor's 5th Ave., N. Y., 14-19.
Marion and Vedder—Park, Worcester, 14-19.
Martinetti and Sutherland—Columbia, Cincinnati, 14-19.
Martinetti Troupe—Proctor's, Albany, 14-19.
Marsella's Birds—Shea's, Buffalo, 21-26.
Matthews and Harris—Keith's, Boston, 14-19.
Matthieus, The—Orpheum, Omaha, 13-19.
Maxwell and Dudley—Keith's, Phila., 14-19.
Meers, Three—Wonderland, Detroit, 14-19.
Meredith Sisters—Boston M. H., 14-19.
Midgeley and Carlisle—Orpheum, Brooklyn, 14-19.
Millington and Grace—Chicago G. H., 14-19.
Mitchell and Marron—Proctor's 23d St., N. Y., 14-19.
Mitchells, The—Young's Pier, Atlantic City, 21-26.
Mobile Quartette—Haymarket, Chicago, 14-19.
Monroe and Sinclair—Young's Pier, Atlantic City, 14-19, Proctor's, Newark, 21-26.
Monroe, Geo. W.—Columbia, Cincinnati, 14-19, Shea's, Buffalo, 21-26.
Monroe, Mack and Lawrence—Keith's, Phila., 14-19.
Montgomery, Mabel—Proctor's 5th Ave., N. Y., 14-19.
Montrell—Columbia, Cincinnati, 14-19.
Mora, Helene—Columbia, Cincinnati, 14-19.
Morrissey and Rich—Olympic, Chicago, 14-19.
Morris, Leon—Duquesne, Pittsburg, 14-19.
Morton, Jas. J.—Proctor's 5th Ave., N. Y., 14-19.
Morton and Van Allen—Auditorium, Phila., 14-19.
Mudge, Eva—Hopkins', Louisville, 14-19.
Mursel—Orpheum, Omaha, 13-19.
Murphy and Mack—Australia, Nov. 9—indefinite.
Murray, Elizabeth—Chicago G. H., 14-19.
Murray, Emma—Park, Worcester, 14-19.
Murray Sisters—Chicago G. H., 14-19.
Naonata, Three—Howard, Boston, 14-19.
Namoa Japs—G. O. H., Indianapolis, 14-19.
Nawn, Tom, and Co.—Proctor's, Albany, 14-19.
Neilson Sisters—Columbia, St. Louis, 14-19.
Neilson Sisters—Keith's, Phila., 14-19.
Nelson Comiques—Columbia, Cincinnati, 14-19.
Newell and Niblo—Keith's, Boston, 14-19, Keith's, N. Y., 21-26.
Nobles, Milton and Dolly—Orpheum, San Francisco, 21-May 10.
NOODES, FIVE—Orpheum, New Orleans, 14-19, Orpheum, San Francisco, 28-May 5.
Nugent and Fertig—Columbia, St. Louis, 14-19, Haymarket, Chicago, 28-May 5.
Odetta, Renton and Greene—Proctor's 23d St., N. Y., 14-19.
Olive, Mlle.—Keith's, N. Y., 14-19.
Quilaw Trio—Chase's, Washington, 14-19.
Quay and Delmo—Bastable, Syracuse, 14-19.
Pattee, Herbert Horton—Empire, Cleveland, 14-19.
Phroso—Wonderland, Detroit, 14-19.
Picchiani Sisters—Columbia, St. Louis, 14-19.
Picollo's Midgets—Proctor's, Newark, 14-19.
Polos, Three—Howard, Boston, 14-19.
Price, Maud Beall—Casto, Fall River, 14-19.
Proby Sisters—Avenue, Detroit, 14-19.
Rackett and Hasard—Olympic, Chicago, 14-19.
Radford and Winchester—Casto, Fall River, 14-19.
Ramsey Sisters—Haymarket, Chicago, 14-19.
Randall, Sallie—Proctor's 23d St., N. Y., May 19-24.
Rankin, Phyllis—Wonderland, Detroit, 14-19.
Raymond and Caverly—Shea's, Buffalo, 14-19.
Raymond and Kurtamp—Wonderland, Detroit, 14-19.
Raymond, Lizzie B.—Olympic, Chicago, 14-19.
Redding, Francesca—Auditorium, Phila., 14-19.
Reed and Shaw—Keith's, Boston, 14-19.
Reed, Willard—Chicago G. H., 14-19.
Reichen's Dogs—Wonderland, Detroit, 14-19.
Reidy and Currier—Boston M. H., 14-19.
Reiff Bros.—Pastor's, N. Y., 14-19.
Reno and Richards—Proctor's 5th Ave., 14-19.
Renzetta and Le Blair—Olympic, Chicago, 14-19.
Rexos, Skating—Columbia, St. Louis, 14-19.
Rice Bros.—Proctor's 23d St., N. Y., 14-19, Proctor's, Albany, 21-26.
Richards—Boston M. H., 14-19.
Ring, Blanche—Shea's, Buffalo, 14-19.
Rio Bros.—Empire, Cleveland, 14-19.
Ritchie, W. R.—London Hippodrome, March 24-May 17.
Ritti, Prof.—Proctor's, Newark, 14-19.
Rosttina, Adelina—Wonderland, Detroit, 14-19.
Robinson, Ethel—Pastor's, N. Y., 14-19.
Romolo and Gerome—Boston M. H., 14-19.
Rose, Julian—Hopkins', Louisville, 13-19, G. O. H., Memphis, 21-26.
Rosebuds, Three—Bastable, Syracuse, 14-19.
Rowe and Doyle—Keith's, Boston, 14-19.
Rudinoff—Hopkins', Chicago, 14-19.
Russell Bros.—Cook's, Rochester, 14-19.
Russell, Thos. A.—Howard, Boston, 14-19.
Ryan and Richfield—G. O. H., Indianapolis, 14-19.
Sabel—Boston M. H., 14-19.
Sandow, Eugene—Bijou, Richmond, 14-19.
Schrodes, Two—G. O. H., Phila., 14-19.
Seligman, Minnie, and Co.—Olympic, Chicago, 14-19.
Serenaders, The—Chicago G. H., 14-19.
Seymour and Dupree—Shea's, Buffalo, 14-19.
Sharplies, The—Duquesne, Pittsburg, 14-19.
Shean and Warren—Chase's, Washington, 14-19.
Sidonia—Haymarket, Chicago, 14-19.
Simon, Gardner and Co.—Orpheum, Los Angeles, 7-19, Olympic, Chicago, 28-May 3.
Simon and Wallace—Proctor's, Albany, 14-19.
Smart and Williams—Park, Worcester, 14-19.
Smedley Sketch Club—Hopkins', Louisville, 14-19.
Smith and Campbell—Orpheum, Brooklyn, 14-19.
Smith and Chisholm—Howard, Boston, 14-19.
Smith and Fuller—Columbia, Cincinnati, 14-19.
Smith, Doty and Coe—Park, Worcester, 14-19.
St. Onge Bros.—Bijou, Melbourne, Aus., Feb. 16—indefinite.
Stanley and Wilson—Circus Parish, Madrid, 1-30.
Stinson and Merton—H. and S., Brooklyn, 14-19.
Strongfort, Lionel—Deutschea, Munich, Ger., 6-May 3.
Sullivan and Pasquelena—Proctor's, 23d St., N. Y., 14-19.
Sullivan and Webber—Orpheum, Omaha, 13-19.
Sully, Lew—Orpheum, Omaha, 13-19.
Sully and Phelps—Poli's, New Haven, 14-19.
Swan and Bombard—G. O. H., Indianapolis, 14-19.
Swan and O'Day—Keith's, Phila., 14-19.
Sweatnam, Willis P.—Proctor's 125th St., N. Y., 14-19.
Talbot and Davison—Moody's, New Bedford, 14-19.
Tascott—Boston M. H., 14-19.
Taylor-Richards Co.—Shea's, Buffalo, 14-19.
Ten-Ichi Japs—Shea's, Buffalo, 14-19.
Terry and Lambert—Grand, Bolton, Eng., 1-28, Empire, Belfast, May 26-June 7.
Thatcher, Geo.—Proctor's, Newark, 14-19.
Thomas and Hall—Orpheum, Kansas City, 13-19.
Thompson and Wolfe—Wonderland, Detroit, 14-19, Olympic, Chicago, 21-26.
Thomson, Harry—Howard, Boston, 14-19.
Thorne, Mr. and Mrs. Harry—Pastor's, N. Y., 14-19, H. and S., N. Y., 21-26.
Thorne and Carleton—Haymarket, Chicago, 14-19.
Thornton, Bonnie—Howard, Boston, 14-19.
Thornton, Jas.—Empire, Cleveland, 14-19.
Thurston, Howard—Cook's, Rochester, 14-19, Wonderland, Detroit, 21-26.
Tilden, Edyth—Proctor's 5th Ave., N. Y., 14-19.
Todd-Judge Family—Hopkins', Louisville, 14-19.
Troubadour Four—Avenue, Detroit, 14-19.
Troubadours Toulousain—Orpheum, Kansas City, 13-19.
Turner's Pickaninnies—Aberdeen, Scotland, 14-19, Madrid, Spain, May 1-25, Milan, Italy, June 1-30.
Tyce, Lillian—Proctor's, Albany, 21-26.
Union Catling Guards—Chicago G. H., 14-19.
Van Aukens, The—Park, Worcester, 14-19.
Vance, Clarice—Keith's, Phila., 14-19, Chase's, Washington, 21-26.
Von Palm, G.—Proctor's 23d St., N. Y., 14-19.
Vernon—Keith's, N. Y., 14-19.
Walsh, May—Duquesne, Pittsburg, 28-May 3.
Walz and Ardell—Haymarket, Chicago, 14-19.
Ward and Curran—Keith's, N. Y., 14-19.
Waterbury Bros. and Tenney—Hopkins', Chicago, 14-19.
Watson, Hutchings and Edwards—Avenue, Detroit, 14-19.
Welch, Joe—Chicago G. H., 14-19.
Wells, Lew—Bastable, Syracuse, 14-19.
Wenona and Frank—Temple, Louisville, 13-19, G. O. H., Memphis, 21-26.
Weston Sisters—Moody's, New Bedford, 14-19.
WHISTLING TOM BROWNE—Olympic, Chicago, 21-26.
White and Stuart—Bastable, Syracuse, 14-19.
Wightman, Allen—Moody's, New Bedford, 14-19.
Williams, Gus—Chase's, Washington, 14-19.
Williams and Tucker—G. O. H. Indianapolis, 14-19.
Wills, Nat M.—Proctor's 23d St., N. Y., 14-19.
Wilson, Sidney and Co.—Keith's, N. Y., 14-19.
Winchester's Boys—Orpheum, Kansas City, 13-19.
Winchester, Marion—Winter Garden, N. Y., 14-19.
Winter, Banks and Wilson—Orpheum, San Francisco, 14-26, Orpheum, Los Angeles, 28-May 9.
Woodward's Seals—Chase's, Washington, 14-26.
World's Comedy Four—Howard, Boston, 14-19.
Wormwood's Dogs and Monkeys—Columbia, St. Louis, 14-19.
Yackley and Bunnell—Boston M. H., 14-19.
Yale Duo—Poli's, New Haven, 14-19.
Yeamr and Yeager—Howard, Boston, 14-19.
Yeoman, Geo.—Columbia, St. Louis, 14-19.
Young, Mr. and Mrs. Arthur—Proctor's, Newark, 14-19.
Young American Quintette—Keith's, Phila., 14-19.
Zeda-Elden Trio—Auditorium, Phila., 14-19.

THE BROOKLYN STAGE.

SATURDAY, April 12.

Though the local season does not come to an end until the middle of June, as an entirety the present season is already in its final throes, the interest and attention being more given to what September will bring to view than to present offerings.

Under Southern Skies and Grace George developed a profitable interest at the Amphion, though the production was shorn of much of the detail that marked its run in Manhattan at the Republic. Adolf Philipp next comes for a fortnight with New York in Wort und Bild. The Rogers Brothers in Washington is named for April 28, Julia Marlowe in When Knighthood Was In Flower being the final booking for May 5-10.

At Hyde and Behman's, popular hits were made by the Twin Sisters Meredith, Carleton and Terre, Margaret Scott, also Hayes and Healy. The Russell Brothers gave their old act, The Two Irish Servant Girls, the dialogue in this instance being reduced to a minimum. Dolan and Lenharr were seen in Taking Chances; The Quaker City Quartette, Peire, Ernest, Hanson, and Carns, contributed Fun in a Barber Shop, and Parker's Dog Circus, with the dogs Carole and Kata specially featured, rang the curtain down. Manager Henry W. Behman next offers Stephen Grattan and Maud White, La Vallee Trio, Maud Huth, Hines and Remington, Tom Lewis and Sam Ryan, Frankel and Melbane, Stinson and Merton, Evans and White, also the new acrobats Les Delbosq.

Tuneful Maid Marian and The Bostonians merited a larger patronage at the Montauk, where Julia Marlowe is the next feature with When Knighthood Was in Flower.

The Orpheum's roster of talents included a second week of Jean Marcel's Art Studies and Bas Reliefs, Camille D'Arville, Will Cressy and Blanche Dayne in Grasping An Opportunity, Press Eldridge, Monroe and Wesley, The Long and Short Of It, Howard Thurston, Harding and Ah Sid, Mlle Olive, Montgomery and Stone, Ernest Hogan, with the British Guards, shown in the vitagraph. Manager Percy Williams next announces the Four Lukens, Hickey and Nelson, Coakley and Heusted, Press Eldridge (second week), Smith and Campbell, Midgley and Carlisle, Carroll the whistler, The Girl With the Auburn Hair, Wilfred Clarke and company in When the Lights Went Out, and Howe, Wallen and Walters.

Denman Thompson and The Old Homstead had the usual results at the Grand Opera House, where Manager Lewis Parker next offers William Morris in When We Were Twenty-one, with Johnnie and Emma Ray coming after with A Hot Old Time.

Manager William L. Bissell has been busy the entire week at the Star counting all sorts of money, resultant from combining The Innocent Maids and the Butcher Boy as a wrestling proposition on the side. The attendance at each of the twelve performances has been simply prodigious. The Trans-Atlantic Burlesquers are the underline.

Knute Erickson and Yon Yonson proved as potent factors in pleasing at the Folly as during their preceding week down town. Young William J. Hyde next presents Rose Melville and Sis Hopkins, and after this shows The Dangers of Paris.

The Gayety continues its sold out houses at each night performance of burlesque, the afternoon attendance increasing every week, and being now of very profitable size. The Gayety auditorium being much larger than the Star, if the schedule in force was the same at both houses, Williamsburgh would be in the lead; but as half a dollar is the limit in "Dutchtown," its denizens, with but few exceptions, kicking vigorously when asked to exceed that figure, Manager James J. Clarke has to content himself with a "take" of smaller figures than the one corralled regularly at the Star.

Happy Hooligan showed the tenacity of its grip on those that like that sort of amusement, by returning to the Bijou and falling behind its phenomenal receipts at the same place in the early season only about $800, notwithstanding the storm of Tuesday night, and the present crusade against standees. Manager Nick Norton's final three cards for the rest of his season here are Man's Enemy, The Convict's Daughter, and When London Sleeps.

Manager Frank B. Carr, of the Unique, substitutes in place of May Howard and her people the sightly Utopians.

One of the most enjoyable as well as artistic concerts ever heard in the Brooklyn Academy of Music proved to be the joint appearance there on Thursday night of Josef Hofmann, Fritz Kreisler, and Jean Gerardy. The audience was both large in size and of fashionable tone.—Beginning immediately after May 5, the Park Theatre will undergo a complete transformation so far as the entrance and adjoining lobbies are concerned, the stage end and adjacent dressing rooms coming in for as radical a change also. Twelve years ago, during the Summer of 1890, the Messrs. Sinn ripped out everything, leaving nothing but the side walls and roof of the old building which Benton built in 1863, and that was later altered by Samuels in 1873. Rumors and stories as to the new policy in force here dating from September are equally divided, one faction claiming that the bookings will be exclusively high class, while the other asserts that the entire Bijou staff of employes, its clientage and attractions, will be shifted from Smith and Livingston streets to the Park. In the meanwhile those directly interested give no sign, and the gossip continues.—Commencing on Tuesday, April 15, the Elks' Club House on Schermerhorn street will undergo demolition. The contractor promises to raze it entirely before Saturday night. The new home of the Elks is to be completed by September 20.

JUSTAND FAIR.

THE STOCK COMPANIES.

The Spooner Stock company at the Park Theatre made its seventh revival of the season last week, when William Gillette's comedy, Because She Loved Him So, was again presented. With but three exceptions the cast was the same as last year and the performance as a whole was an improvement over the earlier one, the players evidencing collectively a most thorough grasp of what was required of them. Edna May Spooner acted the role of Gertrude West sympathetically and with a true appreciation of its comedy possibilities, at the same time retaining the refinement of the character intact. It is one of her most delightful portrayals. Augustus Phillips was no less excellent as Oliver West, the part being especially adapted to his natural and easy methods. Cecil Spooner made the best of limited opportunities as Julia Langley. Robert Ransom was capital as John Weatherby, and Olive Grove as Mrs. Weatherby showed marked advancement since she last played the part, acting it with feeling and humor. Reta Villiers repeated her hit as Margaret, and Harry Hicks offered a really fine character bit as Edward Marsh. Jessie McAllister portrayed Susan daintily and cleverly, and Ben F. Wilson was also very good as Albert Pritchard. Harold Kennedy, as Thomas Weatherby, infused much vim and spirit into his enactment. The other parts were in good hands and the staging and costumes up to the company's usual standard of excellence. Claude Thardo sang with success. Business was very large. This week is devoted to the first production in Greater New York of The Maid of the Mill, a new soubrette comedy by J. H. Shepard, in which Cecil Spooner originates the leading part.

The Columbia Theatre Stock company did very good business last week with a continuation of Under Two Flags, that was presented with practically the same cast as the preceding week. This week The Sporting Duchess. It is rumored that the company will close at the expiration of two more weeks and that a light opera organization will replace it for an extended engagement.

Corse Payton's Theatre company revived Men and Women in a creditable manner last week to the customary very large and pleased audiences. The cast included Claude Payton, George Reay, Nick Brown, W. A. Mortimer, Charles Harrington, Barton Williams, James Devine, Johnnie Reay, Frank Payton, Sadie Radcliffe, Marie Canmore, Grace Foy, Marguerite Fields, Jeannette Miller, and Etta Reed. Eagle Tavern, Gertrude Andrews' new rural play, will be given its first production on any stage this week. A review of the play and performance will appear in the next number of THE MIRROR.

A good production of The Hunchback of Notre Dame was the offering of the Blaney Stock company at Blaney's Theatre last week. Large audiences were the rule at each performance. In the cast were Sidney Toler, Frederick Watson, Peter Long, E. S. Morey, P. J. McLean, R. A. Cuddie, Adele Le Gros, Leonore Gaito, Ethel Milton, and Marie Curtis, besides many more, as well as a large number of supernumeraries. The production scenically was elaborate. This week The Electrician.

The Elite Stock company at the Gotham Theatre last week presented The New Magdalen to excellent audiences. Those in the cast were J. K. Hutchinson, Walter Chester, Harry MacDonald, Edmund Day, George W. Marks, Harold Bean, George B. Morton, Rose Watson, Alice Shepard-Davenport, and Ethel Fuller. The performance was well received. This week, Owen Davis' melodrama, In Peril.

JOHN WILLIAM SCHMIDT.

In three acts, one prologue—TRINITY CHIMES.

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VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's presents a capital bill 14-19 with the topline honors divided between the Three Yoscarys, Ernest Hogan, and Sidney Grant. Other features are Matthews and Harris in Adam the Second; the Bachelor Club, Flo Irwin, and Walter Hawley in Caught with the Goods; Rowe and Doyle, Reed and Shaw, Elmore, Newell and Niblo, the Gagnonts, Mr. and Mrs. Browning, and the Biograph.—Boston Music Hall seems to like magicians, for, following the remarkable success of Adelaide Herrmann, comes Horace Goldin as topliner 14-19. The rest of the bill is made up of Reno, Welch and Melrose, Macart's dogs and monkeys, Isabel Rinaldi, Boom, Burr, Tracott, Richards, Romaldo and Georgia, Adams and Kelly, Tackley and Bunnell, H. M. Lorett, the Meredith Sisters, John R. Drew, Reddy and Carrier, and the vitagraph.—Another splendid house bill holds the stage of the Howard Athenæum 14-19, including Bessie Thornton, Genaro and Bailey, Artie Hall, Hayes and Healy, Mayme Gehrue, the Polos, Emma Krause, the World's Comedy Four, Smith and Chisholm, Harry Thomson, Bosman and Adelle, the Navonts, the Magineys, Bemah and Miller, Hughes and Angus, Yeager and Yeager, Thomas and Russell, and Duplan and Phillips.—The Jolly Grass Widows at the Lyceum 14-19 have an olio including Matthews and Campbell, Harvey and Moore, Morrissey and Cameron, the Wang Doodle Four, Montague and West, Cardo Fulton, and Paulo and Dika.—In the olio with the stock co. at the Palace 14-19 appear the Contour Four, the Wilson Family, Pierce and Egbert, Magee and Crimmins, McLaw and Western, and Lillie Beach.—The vaudeville acts in the bill at Austin and Stone's 14-19 are the Musical Stanleys, Three Sisters Angelo, Hackney and Harvey, Pinky, Pinky Poo, the Four Trevors, May Bohee, Walton and Howard, the Wilsons, Merritt and Rosella, Franklyn and Hyatt, May Armstrong, Mitchell and Love, Maude Thornton, Thompson and Berida, Ritter and Leavitt, Gordon Sisters, the Patsandos, George Mahoney, and Carola and Laurent.—Items: Adelaide Herrmann has completed arrangements for sailing for Europe after a few more weeks in vaudeville in this country. She is under contract to open at the Hippodrome, Paris, late in June.—Weber and Fields play their Boston engagement next week, and, as usual, they will be at the Tremont. It will be interesting to see how the originals fare after the non-success of two imitations this season.

JAY BENTON.

PHILADELPHIA, PA.—Keith's bill 14-19 shows the Almonsbury Bell Ringers, Foy and Clark, Jess Dandy, Monroe, Mack and Lawrence, Charles Vance, Bruce and Elvidere, Al. Lawrence, Maxwell and Dudley, the Four Nelson Sisters, John and Lillian Beevor, Hugo, Rose and Lewis, the Young American Quintette, Swan and O'Day, and the biograph.—Chester's Grand Opera House vaudeville of popular prices is making money, there being a crowded house at the evenings. Colonial 14-19 are the Cassadas, Galetti's monks, Carson, Richards and Curtis, Whitney and Howard, the Two Reboodas, Cook and Ardell, Mr. and Mrs. Bobby Mack, Hinson Lyons, German and West, and the Three Graces.—The Trocadero presents 14-19 Wine, Women and Song, the motor bicycling Martells, Kine and Gotthold, Gallagher and Barrett, Harry and Belle Fields, Mack, Hamilton and Mack, Daniels and Conroy, the Vale Duo, Arthur Swazies, Miz Isabelle, Fred Irwin's Show.—Bijou.—W. B. Watson's American Burlesquers, that played the Washington 7-12, have jumped down into the Lyceum 14-19 to bring Jersey visitors. Lafayette has the Rose Hill Beauties, Folly, Co. 14-19: Odon and White, Katzenjay Bros., Master Garnella, Perkins Berry, Crawford and Manchester, Dawson and White, Berry and Hughes, Pantzer, Johnson and a special feature is a cycle whirl called Mr. Armstrong, Baker and Armstrong; Lyceum, Jolly Grass Widows' Show 21-26.—The Star 14-19 presents the Horror Show 21-26.—The Star 14-19 presents the Little Nugents, The Co. including Lew Kelly, the Three Britton, Ethel Claire, Crawford and Dale, the Three Rentzels, Robin and Hayward, and Lancaster. As an extra feature John J. Little, wrestler, will meet all comers. The house is gradually improving in patronage, and the location is excellent.—Broad Street Museum 14-19 shows Nellie V. Nichols, Vyron and Lamar Frank Williams, Brock and Rock, Vyron and Melrose, the Hamilton Brothers, the Zeros, and the vitagraph; business large.—Item: With week 21-26 we have the Pennypacker-Kelly Brothers' Circus, to also use the services of the baseball nines, which is always sure to interfere with matinee patronage at the Philadelphia theatres.

E. FREDERICKS.

NEW HAVEN, CONN.—Poli's Wonderland (G. S. Poli, manager): The feature of the Wonderland 7-12 was a play by Ella Wheeler Wilcox, Her First Divorce Case, presented by Mattie Keene and co. Mrs. Wilcox, who has a Zanzibar summer home at Short Beach, some few miles from here, attended the performances 7, and was given a genuine ovation by the audience, which completely filled the cozy theatre. The play is decidedly clever, and has many remarkable situations and original epigrams. Its action is lively, and it is capably presented by Miss Keene and her co. It is a new field for Miss Wilcox, but her first venture has shown that she can win fame in the dramatic world, if she cares to write for the members. Hereen Geldis scored an emphatic success with his new mystical act. The Hindoo can meet everything, and there is no doubt about his being one of the best specialists on the vaudeville stage. Lamar and Gerlad brought down the house with songs and jokes. Others in the bill were the Frost Trio, Conley and Webb, Collins and Hart, Isabelle Underwood and Lila Rose, Leary's duologue, and the biograph.—Items: Mrs. John Clarke entertained Mrs. Ella Wheeler Wilcox at lunch 7; the guests afterward attending the Wonderland to see Mrs. Wilcox's play. A pretty courtesy was extended the gifted writer at the close of the presentation of the comedy, when a large bunch of violets was given to Miss Keene who immediately stepped to the box occupied by Mrs. Wilcox and gave the flowers to her. The audience applauded this, showed their appreciation by numerous encores, which Mrs. Wilcox gracefully acknowledged with repeated bows and smiles.—Mr. and Mrs. Poli have gone West for the first time with Mr. Poli's ancestors, and will visit Chicago, with a view to plans for his new Church Street house.

JANE HAMLIN.

WASHINGTON, D. C.—The Mill at Chase's 14-19 comprises Woodward's seals, the Gallaer Trio, Mlle. Lotta, Shean and Warren, Gardner and Vincent, the Dillon Brothers, Geo Williams, and McMahon and Chappelle.—At the Lyceum the Harry Bloomquist co. is the card 14-19, succeeding Lee Bailey Reserve, the Leylans, the Mitchell Sisters, Reid and Tod West, the Gaidow Brothers, the Millett Trio, and Mitchell and Cain. The Rice Rhoads 21-26.—The Empire bill 14-19 includes Imogene Comer, Howard and Bland, Queen Graham, Armstrong and Wright, Galletti's monkeys, the cosmoscope, and the burlesque clock in a travesty on department stores entitled Kane's Busy Corner. The week of 21 closes the season at this house with a continuous benefit for the stock co.—Items: Instead of a conviction and fine of $10, as reported in the case of Benjamin Wolf and William Smith, who were arrested and arraigned by Lieutenant Fuller, of the Locusts, on a charge of selling tickets at Manager Keene's, of the Lyceum, at scalper rates, as a trespasser and disorderer, nothing was said against the prisoners and the case was dismissed. Manager Keene, of the Lyceum, at scalper

CORRESPONDENCE.

(Continued from page 7.)

two concerts 9 to large audiences, assisted by local chorus of one hundred, under direction of Prof. W. H. H. Barnes; Prof. W. E. Simpkinson managed the affair, that was successful.——ITEM: Ed Braden, manager Castle Square Opera co., Chicago, visited his home here 5, 6.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Our New Minister March 29; one of the best rural plays of season. Flossdora 2 to S. R. O. Grace Dudley, Della Valdez, Ida Doerge, W. C. Mandeville, Alf C. Wheelan, Thomas A. Kiernan, Charles H. Bowers, and Alfred Cahill deserve mention; double sextette and chorus made hits. Tennessee's Pardner 5; co. fair. Himmelein's Imperial Stock co. 7-12. Mam'selle 'Awkins 15.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, manager): Haverly's Minstrels 4; good attendance; very pleasing performance. George Wilson, Marion and Pearl, Gardner and Somers, and the Young Brothers scored. Mam'selle 'Awkins 9. Tim Murphy 12.——HAMMOND'S OPERA HOUSE: Little Ethel Dyffryn co. concluded successful week 5; co. pleasing. Plays: Outcasts of a Great City, The Shadow Detective, After Seven Years, The Octoroon, The Embassy Ball, and Rip Van Winkle. Oriental Burlesquers 8.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George Tannehill, manager): The Deemster canceled. Orpheus Extravaganza co. in The Whirl I Giz 8 to packed house; excellent co. Carpenter's Quo Vadis 17. A Cavalier of France May 2.——CITY HALL AUDITORIUM: Katharine Ridgeway Concert co. (benefit of G. A. R. Encampment Fund) 10 to large and pleased audience.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Haverly's Minstrels 8; full house. Conley and Kaiser, of the co., being both citizens of this place, they were recipients of large bouquets. Specialties were fine. Tim Murphy 9; big business; excellent performance. York State Folks 10. Mam'selle 'Awkins 12. Gibney-Hoeffler co., with the Metropolitan Players 14-19.

NEW PHILADELPHIA.—UNION OPERA HOUSE: Frank Keenan, with excellent co., delighted large audience in The Hon. John Grigsby 4. Haverly's Minstrels, with George Wilson, pleased full house 5. The Elks entertained the co. after the performance and over Sunday. The Telephone Girl 10. Old Jed Prouty 17. Mildred Holland 28. Shooting the Chutes 29.

M'CONNELSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, managers): Creed's Comedians opened for week 7 with A Country Squire to large house; audience well pleased. Quo Vadis 18. Gus Sun's Minstrels 25.——ITEM: Augusta True, leading woman of Daniel Sully's co., arrived home here 9. Miss True will spend the Summer here with her parents, and has signed for next season with Mr. Sully.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, manager): Adelaide Thurston in Sweet Clover 5 to packed house; audience delighted; scenery and costumes beautiful, and star deserves special mention; Otis Thayer, Bert C. Gagnon, Francis X. Hope, Fred G. Hearn, Edmond Ford, and Eleanor Sheldon also good. Carpenter's Quo Vadis 16. A Run on the Bank (return) 28. A Cavalier of France May 3.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Elks' Minstrels 3, 4 to S. R. O.; performances the best ever given by amateurs here; receipts over $800. Prof. E. S. Wenis is responsible to a large measure for the success. McKinley Moving Pictures 6. Whirl-I-Gig 10. Ulric Ahrerstrom co. 17-19. Sun Brothers' Minstrels 21.

LIMA.—FAUROT OPERA HOUSE (L. H. Cunningham, manager): The Heart of Maryland 3 pleased good audience. Foxy Quilter 4 satisfied good house. Si Perkins 5 failed to please poor house. Kidnapped in New York 8; small house; poor performance. Eugene Cowles Opera and Concert co. 9. The Evil Eye 11. The Cowboy and the Lady 15.

ALLIANCE.—OPERA HOUSE (J. C. Craven, manager): Two Merry Tramps 3 pleased good audience. When We Were Twenty-one 5; full house pleased. The Telephone Girl 8; good business; performance unsatisfying. A Jolly American Tramp 9. Mad'moiselle 'Awkins 11. Where the Laugh Comes In 18. A Barrel of Money 19.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, manager): Fred Irwin's Burlesquers March 29; good house and performance. Too Rich to Marry, a picture show, 25 failed to please small audience. At Valley Forge 4; good audience; poor co. The Gypsy Cross 18. The Crystal Slipper 26.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Creed's Comedians closed successful engagement from March 31-4. Plays: A Country Constable, His Better Half, Irish Luck, Our American Cousin, A Child of the Sierras, and Cast Adrift; co. good. Baby Irma Wikoff deserves mention. Si Plunkard 29.

FINDLAY.—MARVIN OPERA HOUSE (John Moores, Jr., manager): At Valley Forge 3 to good business; performance satisfactory; John Nicholson, Frank E. Moore, and Olive Martin deserve mention. Ladies' Minstrel and Business Men's Carnival (benefit Home and Hospital) 10, 11. The Cowboy and the Lady 16. Two Merry Tramps 18.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, manager): When We Were Twenty-one 3 delighted large audience. Hon. John Grigsby 10. A Runaway Match 15. The Telephone Girl 16. The Cowboy and the Lady 17. U. T. C. 19. Miss Bob White 21. Adelaide Thurston 28.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Midnight in Chinatown 4; fair business. Foxy Quilter, with Jerome Sykes in title-role, 7 to crowded house; co. only fair. Hon. John Grigsby 9 to small audience.——ITEM: Manager Rosebraugh is receiving congratulations upon the arrival of a son.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): When We Were Twenty-one 4 pleased good audience. The Telephone Girl 7; good house; fair co. King Cole (local) 15. Elks' Minstrels 23, 24. Mildred Holland (return) 29. Vogel's Minstrels May 16. Eight Bells 21.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, managers): Erwood Stock co. 3-5; fair business; good co. Plays: The Power of Gold, Devil's Gulch, The Rise and the Gray, and Under Two Flags. Lyceum Stock co. 12. Stetson's U. T. C. 14. Peck's Bad Boy 24. Gorton's Minstrels 28.

LORAIN.—VERBECK THEATRE (L. A. Verbeck, manager): Our New Minister 4; clever co.; Mam'selle 'Awkins 7; good performance and business. At Valley Forge 8; good co.; fair house.——WAGNER OPERA HOUSE (C. C. Knapp, manager): Empire Vaudevillians 3; fair performance; small business.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): David Harum 1 to big house; pleasing performance. A Poor Relation 3; fair business. Record Stock co. 7-9; poor business. Stetson's U. T. C. 15. The Gypsy Cross 22. Clark-Scoville co. 28-May 3.

JACKSON.—CRESCENT OPERA HOUSE (Guy Rief, manager): Edison kinetoscope 12.——GRAND OPERA HOUSE (Frank C. Morgan, manager): J. H. Carr's Elocution pupils gave recital to well filled house 4. Richard Carvel 9.

IRONTON.—MASONIC OPERA HOUSE (B. F. Hitchcock, manager): Boston Lyric Opera co. in The Bohemian Girl 3 to large house; performance very good. Quo Vadis 12. Alice in Wonderland (local) 14, 15. Ulric Ahrerstrom co. 21-23. A Poor Relation 25.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): A Texas Steer 5 to good business; performance poor. Adelaide Thurston in Sweet Clover (return) 8 to appreciative audience. Haverly's Minstrels 11.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Derman, manager): Kidnapped in New York 17. The Game Keeper 22.——ITEM: Frank Wilson, musical director of the Down and Up co., returned home 7, co. having closed season at Reading, Pa., 5.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Gypsy Cross 4; good co.; fair house. Alma Bourne deserves mention. Kidnapped in New York 7; excellent co.; good house. Two Merry Tramps 14. Durbin, magician, 30.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Victor Herbert's Pittsburg Orchestra 4 immensely pleased fair audience. The Evil Eye 9 pleased good house. Robinson's Comedy co. 14-19.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Hon. John Grigsby 8 to poor business; excellent performance. George Slatey deserves mention. Kidnapped in New York 23. Carpenter's Quo Vadis May 2.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): The Telephone Girl 5; good business and performance. Human Hearts (Firemen's Benefit) 7; big houses pleased. Erwood Stock co. 14-19. Gorton's Minstrels 24.

BUCYRUS.—VOLLROTH OPERA HOUSE (V. R. Chesney, manager): The Gypsy Cross 3 and At Valley Forge 5; audiences fair; performances good. Empire Vaudevillians 8. Eugene Cowles Opera and Concert co. 11.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): The Minister's Son 4 to good house; performance pleasing. Oriental Burlesquers 9 to crowded house; performance satisfactory. Penberg Stock co. 14-19.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): The Heart of Maryland 3; good business; excellent performance. Circleville Athletic Club Minstrels 10, 11.

PORTORIA.—ANDES OPERA HOUSE (H. C. Campbell, manager): Victor Herbert's Pittsburg Orchestra 5; fine concert. The Cowboy and the Lady 14.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, managers): Are You a Buffalo 2 pleased fair house. Foxy Quilter 8 to large audience. A Runaway Match 16. Miss Bob White 22.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): The Gypsy Cross 7 to good business; general satisfaction. Miss Robinson's Dramatic co. opened for five nights 8 to good business in In Idaho.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): Frank Davidson co. 3-5 in Robinson Crusoe, Old Farmer Hopkins, and The Folks Up Willow Creek; co. poor; good business.

MARTINS FERRY.—STAR THEATRE (J. F. Blumenberg, manager): The Katzenjammer Kids (return) 7 to full house; good performance. Hobo's Comedy co. 14-16.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): The Gypsy Cross 8 pleased fair house. The Telephone Girl 15.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Two Merry Tramps 11. The Gypsy Cross 19. Gus Sun's Minstrels May 1.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Kidnapped in New York 24.

XENIA.—OPERA HOUSE (C. S. McClellan, manager): Thoroughbred Burlesquers March 31 to full house; good performance. Waifs of New York 14.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Frank Keenan in Hon. John Grigsby drew well and pleased 7. The Heart of Maryland 12.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Too Rich to Marry 6 canceled. Si Perkins 22.

DELPHOS.—SHEETER'S OPERA HOUSE (Carl Jettinger, business manager): Kidnapped in New York 9. The Merry Tramps 15.

POMEROY.—OPERA HOUSE (T. M. Kaufman, manager): Midnight in Chinatown 1; poor business; fair co. A Poor Relation 22.

LOGAN.—REMPLES' OPERA HOUSE (Fred A. Koppe, manager): Dark.——ITEM: Selden Stetson co. disbanded here 3.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Dark.

VAN WERT.—HOMAN'S THEATRE (J. Frank Homan, manager): J. E. Toole co. 14-16.

OKLAHOMA TERRITORY.

GUTHRIE.—BROOKS' THEATRE (J. M. Brooks, manager): Chicago Symphony Orchestra March 23; excellent concert; good house. Morrison's Faust 24; good co. and house. Reaping the Harvest 28; good co.; fair house. Hortense Neilson 31, 1 in Carmen and The Girl from the West failed to pleased. Payton Sisters co. 3-5.

ENID.—OPERA HOUSE (J. S. Shoemaker, manager): Ethel Tucker Stock co. March 31-5 in The Iron Wheels, East Lynne, Roanoke, Knobs o' Tennessee, Are You an Odd Fellow, The James Boys in Missouri, and Queens; strong co.; good business; return 21, 22.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Ernest Gamble Concert co. March 31 pleased large house. The Gilpins, hypnotists, 7.——ITEM: Lu Virden, of the Ethel Tucker Stock co., visited friends here 6.

SHAWNEE.—OPERA HOUSE (W. G. Becker, manager): Reaping the Harvest March 31; excellent performance; fair business. Krause-Taylor co. 14-19.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Lewis Morrison in Faust 6; good co. and business.

OREGON.

BAKER CITY.—THEATRE (I. H. McCord, manager): Nilson's Juvenile Minstrels March 30, 31 pleased good audiences.——ITEM: Baker City Lodge of Elks have in preparation a minstrel entertainment to be given in May, under the direction of Bert P. Van Cleve.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Wilson's Juvenile Minstrels March 31; big house; good performances.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): Frank Cooley 3-5 canceled.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; Charles Hausmann, manager): The Span of Life 3 thrilled medium house. O'Flynn's Stone Wall 4 could have been better presented; fair house. A big house applauded A Runaway Girl 7. Arthur Dunn, H. W. Tre Denick, Henry Leone, Clara Belle Jerome, and Sadie Kirby deserve notice. The Third Brigade Band, with the help of several professional singers, delighted large audience 8. Keene, magician, 9; creditable performance; small house. Leyburne Stock co. (return) 10-12. Recital (local) 15. Howe's Moving Pictures 17. Davidson Stock co. 21-26.——ITEMS: J. W. Brown, of the Si Plunkard co., was taken ill at Ashland with typhoid fever 6 and has been brought here to the Pottsville Hospital.—Harry Row, treasurer at the Academy of Music, will join the King Dramatic co. at Paterson, N. J., 14 as advance agent.—The Third Brigade Band and the professionals who took part in the concert 8 were banqueted after the concert at the band rooms.—Celeste Wynn, leading woman of A Runaway Girl co., was taken very ill here 7 and was unable to appear.—The Lebanon Choral Union of 100 voices will sing Elijah, assisted by professionals and the Boston Festival Orchestra of forty-two pieces, at Lebanon 24.
GEORGE B. STICHTER.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): A Runaway Girl, with Arthur Dunn very much in evidence, attracted good house 4; performance did not come up to expectations, although the work of Arthur Dunn, Henry Leone, H. W. Tre-Denick, Clara Belle Jerome, and Sadie Kirby was all that could be desired; scenery appropriate, but old. Howe's moving pictures 10. Bennett and Moulton co. 14-19 (except 16). Way Down East 15. Adelaide Thurston 21.——HERSKER'S OPERA HOUSE (John Hersker, manager): Si Plunkard 7; fair house well pleased; the star, Marion Lewis, William Milliken, and J. M. Ferguson deserve mention. Keene, magician, 12. Our Dorothy 14. Grimes' Cellar Door 15. Walter Hart, hypnotist, 19. At Valley Forge 21. My Girl 22.——ITEMS: The Grand Opera House Orchestra played for the performance of A Runaway Girl at Shenandoah 3.—The Charity Ball will be presented by amateurs at Able Opera House, Easton, 16. Lawrence Sharkey, of Philadelphia, is rehearsing the play.—James R. Muir, of Lafayette College, gave a dramatic recital at Glendon 4.—A committee from the Mozart Verein, of New York, visited Lehighton 7, and made arrangements for a visit of four hundred of the members to Glen Onoka, July 4-6.—The Cedar Park Theatre, Phillipsburg, N. J., was opened for the Summer season 7. James Reagan continues as manager.—J. L. Tempest, of Shenandoah, has gone on tour with a new play, entitled Our Dorothy.—Augusta True, leading woman with Daniel Sully in The Parish Priest, will, it is said, abandon the stage to teach school at Manlia.—George W. Murdock has joined the Woodward Stock co. James Kirchner will take his place in the Elks' performance at Lansford 10.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Glenn, managers): Keystone Dramatic co. closed successful engagement 5. The Lancastrians, a musical extravaganza with seven hundred and eighty talented local amateurs, under the skillful direction of R. Wade Davis, for the benefit of the Free Kindergarten Association, drew two crowded houses 7, 8. The fine music, graceful dancing, and beautiful tableux combined to make it one of the most successful amateur performances ever given here. It will be repeated in May. Creston Clarke, with a strong co. including Julia Marie Taylor, presented fair house in A Woman Keeps a Secret 9. A Runaway Girl, with a good co. including Arthur Dunn, H. W. Tre Denick, Henry Leone, Celeste Wynn, Clara Belle Jerome, and Sadie Kirby, pleased large audience 10. The Governor's Son 11. The New Yorkers 12. Mabel Paige co. 14-19. The Heart of Maryland 21. Kyrie Bellew 22.——ITEMS: B. Yecker, proprietor of the Fulton, was re-elected president of Select Council, of this city.—The Institute Dramatic Association, of this place, will produce Won Back 30.—Edward Elliott, the impersonator, in David Harum, attracted a good audience at Martin's Auditorium 10.—The fifteenth annual season of Welsh Brothers' Circus will open here 12-19. It is greatly enlarged and improved, and will have two rings.—John K. Trenetz, of this city, will play their new steam piano.—Herbert H. Whittier will be the musical director. Clinton Newton, who has been associated with the show for fifteen years, will continue as press representative and director of amusements.

SCRANTON.—LYCEUM THEATRE (M. Reis, lessee; A. J. Duffy, manager): Eben Holden (return) to small audience 3; E. M. Holland and J. H. Bradbury excellent. West's Minstrels delighted big house 4; excellent. West's Minstrels delighted big house 4; Billy Van, Clement Stewart, Georgie Jones, Harry Sylvestor, Wilson Millar, and Charles Rosedale deserve mention. Friend Karl 5; good business; Ernest Dewey and Mrs. Annie Yeamans made hits. Are You a Mason 7; fair business; first-class performance; Charles Edwards, John Rice, Thomas Wise, Charles Green, and George Richards excellent. Dan Daly in The New Yorkers 8; good business; excellent co.; Dan Daly, Rose Beaumont, Anna Laughlin, Tessie Mooney, William Cameron, and William Gould played leading roles. Rudolph and Adolph 10. Way Down East 11, 12. The Bostonians 15. A Runaway Girl 18.——ACADEMY OF MUSIC (M. Reis, lessee; A. J. Duffy, manager): Irene Myers co. March 31-5; big business; excellent co. Plays last part of week: The Power of Money, The Electrician, New York Day by Day, The Two Orphans, The Stowaway, and The White Rat. Waite Comedy co. 7-12; S. R. O.; good co. Plays: The Golden Giant Mine, Slaves of Gold, The Octoroon, The War of Wealth, Innocent Bohemia, Under Two Flags, and For His Country's Sake. Harry Jenkins' co. 14-19.——ITEMS: The street car strike, that has affected the local theatres for the past six months, has been amicably settled.—Manager Duffy, of the Lyceum, is in Syracuse this week.—Percy Frutchie, of West's Minstrels, is an old Scranton boy. His bicycle act was a feature of the performance.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Frankie Stock co. closed successful week 5. The Span of Life pleased fair house 8. A Runaway Girl, with Arthur Dunn as Flipper, delighted large house 9. Creston Clarke 10. Della Fox 11. The Fatal Wedding 12. Davidson Stock co. 14-19. House will close 22.——ITEM: During the Summer extensive repairs will be made to the Opera House, that when completed will mean practically a new theatre. The seating capacity will be increased by the placing of an additional balcony, private boxes, etc. The most important change, however, and one which will be highly appreciated by professionals will be the improvements to the stage. The height to the rigging loft, that is now only thirty-two feet, will be made sixty feet. An entire new set of scenery, built and painted by Moses and Hamilton, will replace the old scenery. An ample scene dock will also be built. New dressing-rooms will also be added.

WILKES-BARRE.—THE NESBITT (Galland and Coons, lessees): Howe's Moving Pictures 4, 5, to S. R. O. audiences pleased. Dan Daly in The New Yorkers 7; large and most enthusiastic house of season. Are You a Mason 8; good business and co. Way Down East 9, 10; good business; excellent co. Adolph and Rudolph 11. The Bostonians 14. The Runaway Girl 16. Y. M. C. A. Athletic Exhibition 18.——GRAND OPERA HOUSE (Galland and Coons, lessees): Chester De Vonde co. March 31-5; big business; clever co. Plays latter half of week: Hawk's Roost, A Night in New York, Dr. Jekyll and Mr. Hyde, and The Bond of Honor. Little Irene Myers co. opened to good business 7. Plays: The Electrician, The Stowaway, Through the Breakers, The Power of Money, New York by Day and Night, War on Woman, The Two Orphans, The White Rat, and The Bond of Cain. Waite Comedy co. 14-19.

HAZLETON.—GRAND OPERA HOUSE (Harry Walser, manager): T. Henry Mathews, supported by the Hazleton Dramatic Society, presented The Indian Agent 4 to good business. Mr. Mathews in the title-role was excellent. Marie Joseph and Willard Evans also deserve mention. A Runaway Girl pleased fair house 5. Arthur Dunn scored heavily; rest of co. fair. Bennett and Moulton co. opened for five nights 7 in A Daughter of the South to capacity and drew fair house 8 in Dangers of New York; performances satisfactory. Dan Daly and excellent co. presented The New Yorkers 9 to fair house. Nick Long, William Cameron, Thomas Evans, Rose Beaumont, Idalene Cotton, Tessie Mooney, and Anna McLaughlin scored hits. Bennett and Moulton co. 10-12. David Harum 14.——ITEM: William Corcoran, of Marshall's Minstrels, has returned to his home here, the co. having closed their season at Newport, R. I., March 22.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Andrew Robson in Richard Carvel 2 scored hit; good business. The Convict's Daughter 4; good audience; satisfactory performance. Hogan's Alley 5; fair performance and business. Oriental Burlesquers 7 pleased full house. The Irish Pawnbrokers 10. A Poor Relation 11. Tennessee's Pardner (return) 12. Mam'selle 'Awkins (return) 17.——CITY OPERA HOUSE (E. H. Sackville, manager): Closed for repairs.——ITEM: Manager F. R. Hallam, of the Lyric Theatre, left 8 for New York and other Eastern points on business. On his way East he stopped at Connellsville, Pa., and signed the contract for the new theatre to be erected there, and which is to be completed by October.

HARRISBURG.—GRAND OPERA HOUSE (N. Appell, manager): Culhane, Chace and Weston's Minstrels to good business 3; good performance. Put Me Off at Buffalo 5 to good and hilarious audience; play well staged. O'Flynn's Stone Wall 7; co. average; fair house. The Runaway Girl 8 to very good house; co. good. Arthur Dunn scored heavily. The Governor's Son 9 to largest house of season; co. repeated success of last season. The Four Cohans, William Keogh, and Will H. Sloan are worth mention. Dan Daly in The New Yorkers 10 to very good house; musical comedy handsomely staged; co. meritorious. Creston Clarke 11. Peck's Bad Boy 12. Bon Ton Stock co. 14-17. Howe's Moving Pictures 18, 19. Waite Comedy co. 21-26. Mary Mannering 28.

PITTSTON.—MUSIC HALL (C. G. King, manager): Emmett De Voy in Friend Karl 3; fair house and performance. Annie Yeamans and Karline Carman good. Harry Jenkins co. in Wicked London and The Curse of Beauty 4; fair business. The Professor's Courtship 5 to deservedly small attendance. Albert and Rose Lavelle good, however. Chester De Vonde co. opened for week 7 in The World's Great Mystery to S. R. O.; co. very capable; scenery excellent. Ten Ton Door and The Counterfeiter's Daughter 8; excellent performances; good business. The Queen's Defender and The Christian of Hawk's Roost 9; good business. A Runaway Girl 17. David Harum 18. Leyburne's Bon Ton Ideals (return) 21-26.

EASTON.—ABLE OPERA HOUSE (Harry Coburn, manager): Put Me Off at Buffalo March 31; medium audience pleased. Eben Holden 1 to poor business. The Way of the World 4; fair attendance; very satisfactory performance. Sarah Cowell Le Moyne and John Mason deserve mention. West's Minstrels 5 to S. R. O.; performance very good. Jefferson De Angelis in A Royal Rogue 7 to large audience; pleasing performance; excellent chorus. Orpheus Concert (local) 8 to large audience. Director Knauss deserved great credit for the excellent rendering of "The Crusaders." Boston Philharmonic Club assisted. Mason and Mason in Rudolph and Adolph 9 convulsed fair audience.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, manager): Florodora 3; performance disappointing; fine scenery; fair house. W. C. Mandeville, Charles H. Bowers, Al. Wheelan, Della Valdez, and Grace Dudley good. The Girl from Chili 5; poor co.; good house. Columbia Comic Opera co. opened week 7-12 in Wang. Fra Diavolo, The Bohemian Girl, and Said Pasha first half of week to good houses; fair performances. Carlotta Gilman, Hazel Davenport, Franklin Fox, Charles Homes, Claude Amsden, and Jack Leslie deserve mention. Madame Modjeska and Louis James 22. Arizona 23. Gertrude Coghlan 25. Hearts of Gold 28.

LEHIGHTON.—OPERA HOUSE (Hant and Keat, managers): Dot Karrol co. March 31-2 pleased large houses in A Night in Chinatown, The Devil's Mine, and The Corner Grocery. George H. Downing's Vaudeville co., with John L. Sullivan, 9 pleased large house. Down and Up 10 canceled. Grimes' Cellar Door 17.——ITEM: Walter Hill and Alice Donaldson, with Dot Karroll, closed here 2 and joined Shore and Campbell at Lynn. Caroline K. Mackey and Harry Busbe taking their places with Karroll co.

BETHLEHEM.—GRAND OPERA HOUSE (G. W. Hamerly, manager): The Professor's Courtship 4; good business; performance agreeable. A Stranger in a Strange Land 5; closing performance of co.'s season and carelessly given. Dot Karrol co. 7-9 in A Night in Chinatown, Devil's Mine, and The Corner Grocery; co. well balanced; specialties appreciated. Mustard and Cheese Dramatic Association of Lehigh University 12. Howe's moving pictures 18. The Little Minister 16.——ITEM: Manager Hamerly has assumed charge of the Hotel Wyandotte that adjoins the Opera House.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Pennsylvania College of Music Concert 4. Reinhold Warlich, director, Miss Hoffman, of Elmira, N. Y., soloist. U. T. C. 5 to good business. A Day and a Night 9; light house; fair performance. York State Folks (return) 10. Lewis' Moving Pictures 12. Bennett and Moulton Comedy co. 14-19. Mildred Holland (return) 22.——ITEM: E. A. Hempstead, proprietor of the Academy of Music, has been reappointed postmaster here.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): Afro-American Concert co. 3 missed train; date billed 5; poor attraction and business. Richmond Pearson Hobson lectured on "Our Navy and Nation" 4 (Confederate Veterans' Benefit); large audience pleased. Robert Downing in The Gladiator (Elks' Benefit) 8; performance excellent; business good. Old 81 Stebbins 10 failed to appear.——ITEM: Manager Elam has had the house rewired for new electric lights that adds much to its appearance.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Grimes' Cellar Door 9; poor house; performance fair. At Valley Forge 10. Under Two Flags 19. Benefit Concert (local) 22. Railroad Jack 29.——ITEM: Much local and some professional talent from neighboring towns will assist Miss Josephine Lees in the concert 22, to be given for the benefit of the Emergency Hospital. Much credit is due Miss Lees, who arranged the concert, and to the management of the theatre, who placed the house at her disposal free of charge.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): The Girl from Chili 3; fair house; good co. A Texas Steer 4 pleased average house. Stetson's U. T. C. 8; good business. York State Folks (return) 9; largest house of season; fine co. At Valley Forge 12. The Irish Pawnbrokers 15. Tim Murphy (return) 17. A Runaway Match 19. A Homespun Heart 29. Human Hearts May 2. Miss Bob White 3. A Day and a Night 2-10 canceled.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Frankie Stock co. 3-5 pleased crowded houses. Plays: The Garrison Girl, My Friend from India, An American Heiress, and Pawn Ticket 210. Si Plunkard 7 to S. R. O.; performance fair; scenery very good. Porter J. White in Faust 9 pleased crowded house. Star and Olga Verne received much applause. Way Down East 14. The Girl from Chili 21.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): The Irish Pawnbrokers 5; good house; medium co. The Convict's Daughter 7 pleased good house. When We Were Twenty-one 8; fair house; co. above average; Walter Walker, Albert Durris, William J. Butler, and Anna Wynne exceptionally good. The Girl from Chili 9 pleased large audience. Haverly's Minstrels 12. The Telephone Girl (return) 14. A Poor Relation 17. Mam'selle 'Awkins 18. Naughty Anthony 19. 'Way Down East 23.

NORRISTOWN.—GRAND OPERA HOUSE (Nathan Appell, lessee; Fred W. Allen, manager): Thomas Jefferson in Rip Van Winkle 3 pleased fair audience. The Span of Life 4 pleased large audience. Bon Ton Stock co. 7-9 in A Man of Mystery, The Princess of Patches, All for Gold, Reaping the Whirlwind, An American Heiress, and The Counterfeiters to good business. O'Flynn's Stone Wall 10. A Runaway Girl 11. Keystone Dramatic co. 14-20. The Katzenjammer Kids 22. The Heart of Maryland 24.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Sawtelle Dramatic co. March 31-3 in The Angel of the Alley, A Country Courtship, The Queen of Chinatown, and The Golden West to fair business; audiences satisfied. A Wise Woman 4; good house pleased. A Day and a Night 7; fair house; performance very good. A Poor Relation 10. The Irish Pawnbrokers 12. The Katzenjammer Kids 15. The Heart of Maryland 17. Way Down East 28.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Thelma 7; good house. The Four Cohans in The Governor's Son 8; S. R. O.; audience delighted. The Fast Mail 10; crowded house. Jerome Sykes in Foxy Quilter 11; large house. The Convict's Daughter 12. Chester De Vonde Stock co. 14-19.——ITEM: Mrs. Thomas Thumb and Count and Baron Magri, of the May Fiske co., were entertained by the local lodge of Elks last week.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Eleventh Hour 4 pleased big house. Grimes' Cellar Door 5 also did big business; good performance. The Four Cohans in The Governor's Son 7; fine performance to S. R. O. Adelaide Thurston in Sweet Clover 9; fine co.; good business. Foxy Quilter 10. The Convict's Daughter 11. The Fast Mail 12.——JOHNSTOWN OPERA HOUSE (I. C. Mishler, manager): Thelma 5 pleased fair audience.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Mason and Mason in Rudolph and Adolph 7. The Amphions (local) 8. The Governor's Son 10. Howe's moving pictures 11, 12.——GRAND OPERA HOUSE (George M. Miller, manager): Up and Down was well played to large houses 3-5. May Fiske Comedy co., augmented by Mrs. General Tom Thumb and the Count and Baron Magri, attracted large houses 7-9; performances good.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Thelma 3 to large audience; good performance. Sawtelle Dramatic co. 7-12 to good business in A Country Courtship, The Angel of the Alley, Americans Abroad, The Golden West, The Queen of Chinatown, and The Long Strike. Elks' benefit 14.——ITEM: Dr. T. L. White, proprietor of White's Opera House, has departed for an extended European trip.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, manager): Rudolph and Adolph 8 pleased good audience. O'Flynn's Stone Wall 9; poor house. Apollo Orchestra (local) 10. Adelaide Thurston 11. When We Were Twenty-one 12. Howe's Moving Pictures 16. The Heart of Maryland 22. Lebanon Choral Society 24. Madame Modjeska and Louis James 30.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, manager): Hogan's Alley 3. Della Fox in The Little Mam'selle 5; large audience; good performance. Gibney and Hoeffler co. 7-12 opened in The Woman in Black, The Prince of Liars, The Indian, and The Sign of the Crucifix; strong co.; crowded houses. The Telephone Girl 15. Si Plunkard 17. Jerry from Kerry 19.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Human Hearts 3 pleased small house. Stetson's U. T. C. 4; fair house and performance. Wilbur Opera co. 7-12 opened in Rip Van Winkle to good house, following with Fra Diavolo, The Bohemian Girl, Nell Gwynne, Maritana, and The Two Vagabonds to good attendance. The Katzenjammer Kids 14.

CONNELLSVILLE.—THEATRE (Robbins and White, managers): Hogan's Alley 1; crowded house; pleasing performance. Della Fox in The Little Mam'selle 4; good house and performance. The Eleventh Hour 5; two performances; packed houses; very satisfactory co. Joshua Simpkins 7. The Convict's Daughter 8. The Girl from Chili 10. Moving pictures 12. Haverly's Minstrels 14.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Keystone Dramatic co. 7-12; business good; over 1,000 people witnessed opening performance. Plays: The Mystery of Woodlawn, The Senator's Daughter, The Hand of Man, A Marriage Certificate, Utah, and Bound by an Oath. Dot Karroll co. 14-16. Grace George 17.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): A Stranger in a Strange Land 3 to small and displeased audience; co. good. The Fast Mail 5; fair and pleased audience. Mrs. Rich's Recital (local) 9 to good and enthusiastic audience. Foxy Quilter 12. David Harum 15. The Bostonians 16. 'Way Down East 17.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Medley and Bohrkast, managers): Two Merry Tramps 2 broke all records; audience well pleased. Bennett and Moulton co. 7-9 in The Captain's Mate, A Daughter of the South, and The Pay Train; fair business and co. Railroad Jack 10. Bennett and Moulton co. 11, 12. Vogel's Minstrels May 4.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (James C. Packer, manager): White's Faust 4 to S. R. O.; good co. Murray and Mackie's Bon Ton Ideals 7-12. Plays first half of week: A Man of Mystery, A Struggle for Honor, and Dangers of a Great City. The Convict's Daughter 16. A Wise Woman 22. Devil's Auction 26.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Klark-Scoville co. 7-9 in A Country Kid, A Silent Partner, and Uncle's Holiday, with vaudeville, to good business. Don't Tell My Wife 10 canceled. A Jolly American Tramp 14. The Telephone Girl 17. William Faversham 18. The Cowboy and the Lady 19.

SHENANDOAH.

good performance; large audience. Hogan's Alley 9 to large and pleased audience.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Hi Henry's Minstrels 4; good house; performance excellent. White's Faust 12. David Harum 14.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Mikado (local) 8, 9; large houses; excellent performances. Madame Homer 26.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Way Down East 8; big house. May Fiske Comedy co. 10-13. David Harum 17. The Runaway Girl 19. Harry Jenkins Comedy co. 21-26.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee): Dr. Billheimer lectured on "Ancient Egypt" 8 and delighted fair audience. Della Fox 10. The Mikado 11. Joshua Simpkins 14.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Poor Relation 5 pleased good house. A Day and a Night 11 drew well. Arizona 25. The Telephone Girl 28.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, manager): Si Plunkard 9; fair business, performance good. Adelaide Thurston in Sweet Clover 10; excellent performance; good audience.

DANVILLE.—OPERA HOUSE (F. C. Argle, manager): White's Faust 5; good business and co. Howe's Moving Pictures 8 pleased fair house. David Harum 16. The Convict's Daughter 19.

NEW KENSINGTON.—BEHM'S OPERA HOUSE (H. Behm, manager): Hogan's Alley 4; good house; fair performance. Railroad Jack 5; packed house; pleased. Belshazzar's (local) 14-19.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): White's Faust 7; good house and performance. The Convict's Daughter 18.

LEWISBURG.—NEW OPERA HOUSE (H. R. Spyker, manager): A Wise Guy March 26; co. excellent; poor house. Grimes' Cellar Door 10.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): The Span of Life 5; crowded house; specialties of the Donnasettas loudly applauded.

TOWANDA.—HALE'S OPERA HOUSE (G. T. Kirby, manager): Peck's Bad Boy 7; good house pleased. Dilger and Cornell 8a. 21-26.

GREENSBURG.—OPERA HOUSE (H. L. Murhoff, manager): The Streets of New York 19. Imperial Dramatic co. 28. A Wise Woman 30.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Grimes' Cellar Door 3 to fair house. Little Trixie 14. Railroad Jack 18.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): A Royal Prisoner 7-9 with Bonetta Willey and Lee Beggs; stars pleasing; rest of co. very satisfactory; business good. Brown's in Town 10-12 opened to good house; co. good; Gertrude Millington, the soubrette, was taken suddenly ill during the performance at North Attleboro 8, and is in a hospital in Providence; Fannie Midgley assumed her part at short notice, thus enabling co. to proceed to end of season 12.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Aubrey Stock co. closed week 5; business fair; co. not so good. Morocco Bound 10. Quincy Adams Sawyer 12. Shore Acres 15. The Country Editor 16. Richmond Pearson Hobson 18. J. H. Stoddart 22. Captain Jinks 23. The Professor's Courtship 24.——ITEM: This playhouse will close about May 10 for the season. During the Summer it will be altered, repaired and improved to such an extent as to be practically a new theatre.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Elita Proctor Otis in East Lynne 3; fair house and performance. Brown's in Town 9 satisfied medium audience. In Gay Paree Burlesquers 16.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Elita Proctor Otis in East Lynne 4; good performance and house. Brown's in Town 7 satisfied good audience. Jere Judson's Jag 12. Thelma 16.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Spooner Dramatic co. March 31-5 pleased large audiences; Allie Spooner scored hit; and special mention is due her illustrated songs. Plays: Neil Gwynne, The Last of the Seminoles, The Two Orphans, Ben Bolt, East Lynne, and A Lawyer's Wedding. Harry Ward's Minstrels 8; good business and performance; Harry Ward made his usual hit, as did the Brothers La Nola, gymnasts, and Kitchi, Japanese contortionist. Uncle Ham 17. Boone-Yaki co., hypnotists, 24, 25. Babcox Theatre co. 28-May 3.——CONVERSE AUDITORIUM (Dr. R. H. Peters, manager): Eighth Annual South Atlantic States' Music Festival April 30-May 2; artists: Madame Evita Kilsaki, Anita Rio, Janet Spencer, Gwylym Miles, George Chalk, Frederick Martin, David Bispham, Carl Webster, Alfred De Voto, Mrs. Warren Dupre, Mary Hart Law, Boston Festival Orchestra, Emil Mollenhauer, conductor; Converse College Choral Society (three hundred voices), Dr. R. H. Peters, conductor.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): May Irwin in The Widow Jones 2; capital performance; packed house. Quo Vadis 3 to large and pleased audience. Ward's Minstrels 5; fair audience pleased.

DARLINGTON.—THEATRE (George Henry McKee, proprietor): Harry Ward's Minstrels 4; performance clever; audience good.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. A. Briggs, manager): Ellis and Lorenz co. March 31-5 opened in Nature's Nobleman to full house; good performance, followed by On the Potomac, The Absconder, Risen from the Dead, Side by Side, and Shadows of Life.

TENNESSEE.

NASHVILLE.—MASONIC THEATRE (T. J. Boyle, manager): Are You a Mason 5 pleased well filled house. James K. Hackett 16. Boston Lyric Opera co. 21-26.——GRAND OPERA HOUSE (T. J. Boyle, manager): Stock co. in Alabama March 31-5 played large house; co. gave capital presentation of The Strange Adventures of Miss Brown 7-12; Henrietta Browne, Carol Arden, Lottie Allen, Walter Edwards, Morris McHugh, Frank Sylvester, and J. H. Ballingbrook deserve special mention; specialties by Clifford and Burke good.——THE TABERNACLE: The Chicago Orchestra, Theodore Thomas, leader, 11, 12, engagement filled.——ITEMS: Yeatman C. Alley has been appointed manager of the Glendale Park Casino Theatre, and promises some first-class attractions for the Summer months.

MEMPHIS.—AUDITORIUM (Benjamin M. Stahlback, manager): Clinton Stock co. struck a popular chord March 31 in their production of Miss Jerry; co. appeared to advantage; business was excellent. American Born 7-12, with exception of 8, when Edwin Travers, the heavy man, was given a benefit performance of The Private Secretary.——LYCEUM THEATRE (Frank Gray, manager): Joseph Jefferson in The Rivals 4 to splendid house. Hello, Bill 5; poor business. A co. of clever German players from the Germania Theatre, St. Louis, gave Das Mascrinenschaft and Mein Leopold, German, to good houses 7, 8. Shooting the Chutes 9. James K. Hackett 14, 15.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Are You a Mason 2 pleased good house. Una Clayton co. opened for week 7. Joseph Jefferson in Rip Van Winkle 8 delighted packed house. Boston Lyric Opera co. 17-19.

BRISTOL.—HARMELING OPERA HOUSE (Harmeling and Kilgore, managers): Mabel Paige co. March 31-5 opened to S. R. O.; co. fairly good. The Vendetta 12.

MURFREESBORO.—MASON'S OPERA HOUSE (Avent, Fox and Lytle, managers): Barlow and Wilson's Minstrels 5; good business; excellent co.; co. stranded here, and will give benefit performance 8.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, proprietor): Are You a Mason 5 pleased good house. Joseph Jefferson 9. Boston Lyric Opera co. 14-16. Faust 19. Royal Italian Band 22-25.

COLUMBIA.—GRAND OPERA HOUSE (J. Y. Helm and Co., managers): Hello, Bill March 31; good performance; small house. Barlow and Wilson's Minstrels 9.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, manager): Carpenter's Quo Vadis 3; excellent performance; crowded house.

PARIS.—CRETE OPERA HOUSE (R. B. Davis, manager): Gus Sun's Minstrels 7; large house; excellent performance. Louis Spencer Daniel (local) 15.

TEXAS.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, lessee): Governor Bob Taylor, lecturer, March 8; full house. Boston Ideal Opera co. 10, 11; good business; performances satisfactory. Around the World in Eighty Minutes 19; poor business and co. Columbian Comedy co. 24-29 in A True Kentuckian, The Country Squire, A Southern Romance, Rip Van Winkle, Human Nature, and Lost in New York to fair business; co. good. Morrison's Faust 2; light business; good co. True S. James in A Royal Prisoner 4; light business; performance good.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, manager): Bronnig Dramatic co. March 26-5 in The James Boys in Missouri, Nick Carter, and A Man of Mystery to S. R. O.; co. much strengthened since last seen here. Hoyt's Comedy co. 6-12.——ELMIRE OPERA HOUSE (James T. Brady, manager): Olympia Opera co. 30-5 in Bocaccio, Olivette, The Merry War, and The Chimes of Normandy; good attendance; excellent co. Hart, hypnotist, 6-12.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Hoyt's Comedy co. March 31-5 in Monte Cristo, That Girl, A Woman's Honor, The Power of Money, The James Boys, The Prisoner of Algiers, The Volunteers, Michael Strogoff, A Young American, and The Great Diamond Mystery; business satisfactory; co. fair. De Leon's Comedy co. 14-19.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil Greenwall, manager): Lewis Morrison in Faust 1 to S. R. O.; support above average. True S. James and good co. presented A Royal Prisoner 2 to fair house. The Arpold Stock co. 2-5 in Sealed Life, In Honor Bound, La Belle Marie, Sapho, In His Power, Puck's Bad Boy, and His Chum; co. above the average; business fair.

BEAUMONT.—KYLE OPERA HOUSE (R. M. Weiss, manager): Bronnig Stock co. 7-13 in The Inside Track, A Man of Mystery, Nick Carter, the Detective, James Boys, and The Prodigal Wife, to S. R. O. pleasing entertainments. Tom Thumb's Wedding (local) 18, 19. America 21, 22.

DALLAS.—THEATRE (George Auzy, manager): Murray and Mack in Shooting the Chutes March 31 to big business. A Royal Prisoner, with True James and Rhe Lorraine, in leading roles 1 deserved better patronage. Lewis Morrison in Faust pleased good audience 5. Arnold Stock co. 7-12.

WACO.—THE AUDITORIUM (George H. Walker, manager): Roney's Boys Concert co. 3 pleased crowded house; benefit Rose Memorial Fund.——THE GRAND (Jake Schwartz, manager): Blind Tom, pianist, March 31, pleased large audience. Returned 5 to large business. Columbian Stock co. 7-12.

PARIS.—PETERSON THEATRE (W. R. Knight, manager): Murray and Mack in Shooting the Chutes 1 to small house; very good performance. Lewis Morrison in Faust 3; good performance and house. Souther's Monte Cristo 11.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, manager): Murray and Mack in Shooting the Chutes 2; large and pleased audience. Morrison's Faust 4 pleased largest audience of season.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Marie Fountain Theatre co. March 31-3 to good business; fair performances. Morrison's Faust 3; full house; performance excellent.

TYLER.—GRAND OPERA HOUSE (A. Hicks, manager): Murray and Mack in Shooting the Chutes (return) 4 to capacity; excellent performance. Souther's Monte Cristo 7.

VICTORIA.—HAUSCHILD'S OPERA HOUSE Gus J. Peters, manager): Bronnig Stock co. 4, 5 in A Man of Mystery and The James Boys; topheavy houses pleased.

PITTSBURG.—OPERA HOUSE (Hess and Goldberg, lessees): Murray and Mack in Shooting the Chutes 3; good business; performance highly appreciated. Souther's Monte Cristo 14.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Lewis Morrison in Faust 3 to capacity; performance and scenic effects good. A Royal Prisoner 7; good co. and business.

NEW BRAUNFELS.—SEEKATZ OPERA HOUSE (Seekatz and Babel, managers): Concert 2 to good house. Olympia Opera co. 6; moderate audience pleased.

TEXARKANA.—HARDIN OPERA HOUSE (R. A. Hardin, manager): Morrison's Faust 4, 5 to large business. Morey Stock co. 7-12.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Concert, under direction of Theodore H. Bird 1; fair house and concert. Monte Cristo 8.

TERRELL.—BRIN OPERA HOUSE (S. L. Dey, manager): Edwin Souther's Monte Cristo 4; good attraction; small audience.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, managers): Season closed 5 with Murray and Mack in Shooting the Chutes to S. R. O.; co. good.

EL PASO.—MYAR'S OPERA HOUSE (R. S. Ryan, manager): Curtiss Comedy co. 7-12.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Blind Tom, pianist, 2 to fair house.

LAREDO.—OPERA HOUSE C. F. League, lessee): John H. Kirkpatrick, lecturer, 1.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Daniel Frawley and excellent co. presented In Missouri 4, 5 to packed houses. Leonora Jackson Concert co. 11 to large audiences; concert given under auspices of the Orpheus Club. Miss Jackson is a very clever violinist.——GRAND THEATRE (Paul Hammer, Jr., manager): Salt Lake Opera co. in The Chimes of Normandy 3-5 to full houses; all the old members of the co. were warmly received, and the new soprano, Rosemary Glosz, made hit. Luella Forrin also scored hit with an interpolated song, "I Ride from Dreams of Thee," by Dewey Richards, a Salt Lake composer.——ITEMS: This is conference week of the Mormon Church, and the city is full of visitors.—At the Salt Lake Theatre the Frawley co. will continue throughout the week.—At the Grand The Chimes of Normandy will be sung all the week.—At the Tabernacle a concert and exhibition of stereopticon pictures was given 5 to immense audience. The pictures were taken on the recent Choir Excursion to California, and proved extremely interesting. The photos were taken and the exhibition given by THE MIRROR correspondent.

C. R. JOHNSON.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Too Rich to Marry 29. Morrison's Faust 29.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Lost River March 31, Ethan Allen Club Minstrels 3, 4; S. R. O. In Old Kentucky 5; fair business; co. meritorious. J. H. Stoddart in The Bonnie Brier Bush 7 proved one of the most finished productions of season, and deserved crowded house. Out of the Fold 9 pleased fair audience. Kathryn Kidder 11. Bennett and Moulton 14-19. Florodora 21.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Pauline, hypnotist, closed week of good business 5. Out of the Fold 8; good performance and attendance. Kathryn Kidder 12. Uncle Terry (return) 18. Florodora 19. All a Mistake 30. Peaceful Valley May 2.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): James O'Neill in Monte Cristo 3; splendid performance to S. R. O. Kathryn Kidder in The Country Girl 9 satisfied fair house. Pauline, hypnotist, 14-19. Uncle Terry 22.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, manager): Out of the Fold 5; large audience pleased. Guy Brothers' Minstrels 11. The Galley Slave 25.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): In Old Kentucky 7 to S. R. O.; good performance. Devil's Auction 17. Florodora 19.

MONTPELIER.—BLANCHARD OPERA HOUSE (F. L. Blanchard, manager): Kathryn Kidder in A Country Girl 10 to good house. Florodora 22.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Out of the Fold 11.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

WINCHESTER.—THE AUDITORIUM (Fred H. Bahle, manager): Winchester Dramatic Club in Our Boys (benefit Memorial Hospital) 4, 5 to excellent business; performances good; Miss Buckner, R. F. McGuin, and Kinsel and Atwell in specialties deserve mention. A Hometown Heart 8; fair house; good performance. Van Dyke and Eaton co. 21-26.

STAUNTON.—OPERA HOUSE (Bartman and Shultz, managers): Down in Dixie (local) 3 to crowded house; pleasing performance. Van Dyke and Eaton co. 14-19. Thelma May 1.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): The Milkmaids' Convention and The Eleventh Hour (local) 3; large audience; excellent performance. Polk Miller 9. Ben Hur (lecture) 10.

NEWPORT NEWS.—ACADEMY OF MUSIC (Leath and Booker, managers): House dark until 21, when it will reopen with a Summer stock co., under the direction of Shipman Brothers.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, manager): Robert Downing in The Gladiator 5 pleased fair house. Pablo Romani 9.

HARRISONBURG.—ASSEMBLY HALL (W. C. Switzer, manager): Culhane, Chace and Weston's Minstrels failed to appear. Stonewall Band 18.

PETERSBURG.—ACADEMY OF MUSIC (William B. French, manager): Robert Downing in The Gladiator 7; fair audience pleased.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Old 81 Stebbins 14 failed to appear. Robert Downing 16.

NORFOLK.—ACADEMY OF MUSIC (T. G. Leath, lessee; A. B. Duxbury, manager): Joseph Jefferson in Rip Van Winkle 11; packed house expected.

PORTSMOUTH.—LYCEUM THEATRE: Minstrels (local) 15.

ROANOKE.—ACADEMY OF MUSIC (C. W. Becker, manager): Joseph Jefferson 10.

WASHINGTON.

TACOMA.—THEATRE (Cal Heilig, manager): Rose Coghlan in Forget-me-Not March 24 was appreciated by good audience. The Taming of the Shrew, with Charles B. Hanford and Helen Grantley, 26 was a most acceptable presentation. Blanche Walsh in Janice Meredith 31.——LYCEUM (Dean R. Morley, manager): Barlow's Minstrels 29, 31; large attendance; pleasing minstrelsy.——ITEM: Peter Sandberg and Calvin Reilly have secured an option on the Tacoma Theatre for $100,000. The money has been paid, and it is quite probable the deal will be consummated.

NORTH YAKIMA.—LARSON'S THEATRE (Edward Fournier, manager): Charles B. Hanford and Helen Grantley in The Taming of the Shrew March 26 to big business; audience well pleased. Stetson's U. T. C. 29 to immense business; performance poor. Rose Coghlan in Forget-me-Not 1; business large. 'Outlaw Joe 4; fair co.; poor business. Blanche Walsh 6.——ITEM: Manager Orr, of the Northwestern Theatrical Association, witnessed the Rose Coghlan performance.

SPOKANE.—THEATRE (Dan L. Weaver, manager): Rose Coghlan in Forget-me-Not 2, 3; large attendance; play well presented.——AUDITORIUM (Harry C. Hayward, manager): 'Outlaw Joe 2, 3; large business; fair co. U. T. C. 4, 5; satisfactory co.; large attendance.

EVERETT.—THEATRE (R. A. Grant, manager): Rose Coghlan in Forget-me-Not March 28; fair house; good performance. Charles B. Hanford 4. Barlow Brothers' Minstrels 5. Blanche Walsh 7. Ralph Stuart co. 10. When Reuben Comes to Town 12.

WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Strenger, manager): Charles B. Hanford in The Taming of the Shrew 3; excellent performance; business good.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Adelaide Thurston in Sweet Clover (return) 7 to S. R. O. Haverly's Minstrels 9; good business. The Heart of Maryland 11. A Poor Relation 12. Tim Murphy 16.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Columbia Opera co. closed fair week 5 with The Bohemian Girl, Paul Jones, and La Mascotte. The Irish Pawnbrokers 7-9; fair business. A Homespun Heart 10-12. Imperial Stock co. 14-19.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (Lynn S. Horner, manager): A Day and a Night March 25; fair co. and house. Della Fox in The Little Mam'selle 2; large house; performance fair. Andrew Robson in Richard Carvel 4; good co.; appreciative audience. Scottish Reformation (local) 5 and 7. Tennessee's Pardner 8.

FAIRMONT.—GRAND OPERA HOUSE (Horner and Farland, managers): Andrew Robson in Richard Carvel 5; delightful performance to S. R. O. Della Fox in The Little Mam'selle 7 to fair business. Tennessee's Pardner 9; good performance; light business. A Wise Woman 11. A Poor Relation 18. Haverly's Minstrels 16. Thelma 19.

WESTON.—CAMDEN OPERA HOUSE (George V. Fleser, manager): Joshua Simpkins 5; performance and business good. Tennessee's Pardner 7; excellent performance; good business. West Virginia University Glee Mandolin and Guitar Club 16. Thelma 17. Columbia Comic Opera co. 21-26.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Haverly's Minstrels 27; good performance; fair business. Andrew Robson in Richard Carvel 8; good performance; full house. Tim Murphy 14. Cohasset Minstrels 18. A Poor Relation 24.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, manager): Ethel Dyffryn co. 7-11 opened in Secret Service, and drew well. Liquid Air Lecture at H. S. Auditorium by Professor Patty 7 was novel and interesting.

MONONGAH.—COLISEUM OPERA HOUSE (Carl Carney, manager): Phil W. Peters' Jolly Hobos 4, 5 to fair houses; performances satisfactory. Carrol's Comedy co. 20-26.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Tennessee's Pardner 4 pleased fair house. Ian Carroll 14-16. Gus Cohan co. 24-26.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoeffler, manager): Old Jed Prouty 3 to fine business. Richard Golden was repeatedly encored and finally made a speech. A Man of Mystery 7 to good business. Whose Baby Are You 10. William Owen 12. Uncle Josh Spruceby 13. The Village Postmaster 16. Ole Olson 19. For Love's Sake 20. Al. H. Wilson 22. Concert (local) 27. The Hottest Coon in Dixie 28. German Stock co. May 1. Richards and Pringle's Minstrels 2.——OPERA HOUSE (J. W. Thickens, manager): Ah Foon, magician, 5 failed to appear.——ITEM: Theatre parties from Manitowoc, New London, Neenah, Menasha, and Kaukauna attended the performance of King Dodo 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): King Dodo delighted big house 4. The Heart of Chicago 10. A Run on the Bank 12. York State Folks 14. For Her Sake 24. Backman Comedy co. 28-May 3.——ITEMS: Gates and Emmons, of the Beloit Bill Posting Co., have sold out their plant here to Manager Wilson. Gates and Emmons go to Columbus, Ga., to engage in the same business there.—Professor E. E. Holloway, the balancer, of this place, has added several new features to his act.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): The Climbers 1 pleased fair house. Miss Bob White 4 delighted large audience. Frank Denbon and Richard Carroll, both old favorites here, were heartily received. Eruinio (local) 7, 8, for benefit Francis Murphy Temperance League, to full houses. The Burgomaster 11. The Explorers 12. At Cripple Creek 14. The Village Postmaster 15, 16.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): King Dodo March 27, 28, excellent performances; crowded houses. Villa Knox scored hit. Richard Golden in Old Jed Prouty (return) 31 delighted S. R. O. house. Hunting for Hawkins 1 canceled. Kinodrome show 3-5 pleased fair audience. Ah Foon, magician, 8, 9. Ten Nights in a Bar Room 10. Al Plunkard 11. Al. H. Wilson 21. Blanche Walsh 30. Wood, magician, May 2. Rose Coghlan 9.

MANITOWOC.—OPERA HOUSE (Stephen Kratzik, manager): Peck's Bad Boy 1 to large and pleased audience. Mae Murray responded to frequent encores for her singing. Under Two Flags 5.——TURNER'S OPERA HOUSE (Ed Schmitz, manager): Richard Golden in Old Jed Prouty 2; fair but very enthusiastic audience. Star made speech. Whose Baby Are You 12.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Haber, manager): King Dodo 3 delighted packed house. Ten Nights in a Bar Room 5; house and co. fair. A Man of Mystery 11. The Village Postmaster 17. Uncle Josh Spruceby 19. For Love's Sake 21. Al. H. Wilson 23. Arizona May 2. The Hottest Coon in Dixie 5.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Marguerite Sylva in Miss Bob White 3; large audience immensely pleased. Richard F. Carroll and Frank Denbon won special favor. Pabst Theatre co. presented Flachsman als Erzieher 6 to large audience, under auspices Germanistischen Gesellschaft der Universitat. York State Folks 18.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Peck's Bad Boy March 30; good house; fair co. Richard Golden in Old Jed Prouty 1. Mr. Golden is a favorite here; fine house. Ah Foon, magician, 6; poor house. Ten Nights in a Bar Room 8. Uncle Josh Spruceby 12. Minstrels (local) 13. Lecture 14. The Village Postmaster 15.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Williams, manager): King Dodo 2; house crowded; performance excellent. Richard Golden in Old Jed Prouty 4; good house and performance. Ole Olson 8; crowded house. The Village Postmaster 13. Uncle Josh Spruceby 18. For Her Sake 20.

WATERTOWN.—TURNER OPERA HOUSE (E. A. Newman, manager): William Owen in Othello 14. Pollard's Australian Juvenile Opera co. 20. Uncle Josh Spruceby 29.——CONCORDIA OPERA HOUSE (O. C. Werthemier, manager): A Bachelor's Honeymoon 13.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): King Dodo 5; good co.; S. R. O. audience. Martin's U. T. C. 6; large business; very satisfactory co. The Heart of Chicago 12. At Cripple Creek 13. Viola Allen 18. The Village Postmaster 21.

SHEBOYGAN.—OPERA HOUSE (J. R. Stoddard, manager): Peck's Bad Boy 2 to good house. Ole Olson 6; large audience. Whose Baby Are You 11. The Village Postmaster 14 will be the last performance in the old Opera House.

WAUSAU.—GRAND (C. S. Cone, manager): Clara Murray, harpist (auspices of Tuesday Musical Club) 2; good house and concert. Ah Foon, magician, 10. Ole Olson 11.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): For Love's Sake 18. Humpty Dumpty 23. The Hottest Coon in Dixie 30.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Surcina, manager): Beggar Prince Opera co. 7; small house; good co. My Friend from Arkansas 14. Employes' banquet 24.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, manager): Billy Bennett's co. in Dangers of a Great City and Ten Nights in a Bar Room 3, 4; poor co.; good business 3; light house 4.

WAUPACA.—CITY OPERA HOUSE (H. J. Havener, manager): Ole Olson 10. For Love's Sake 14. Uncle Josh Spruceby 24.——D. D. H. OPERA HOUSE (Charley Yorkson, manager): Dark.

NEW LONDON.—GRAND OPERA HOUSE (G. R. Lutsey, manager): Ole Olson 9. Lecture by Rev. Father Vaughan 18.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Rose Mayo in Under Two Flags 6 to crowded house; performance good. For Love's Sake 12.

PORTAGE.—OPERA HOUSE (A. H. Carnagie, manager): A Man of Mystery 13. William Owen 15. My Friend from Arkansas 19. For Her Sake 22.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, manager): The Watch on the Rhine 12. At Cripple Creek 19. Humpty Dumpty 21.

LA CROSSE.—THEATRE (J. Straw, manager): Miss Bob White 1; fair house; Al. H. Wilson in The Watch on the Rhine 7; medium business.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, manager): William Owen 11. Minstrels (local) 15.

MENASHA.—GERMANIA OPERA HOUSE (John Schuldes, manager): Thomas Franklin Nye co. closed successful week 6; co. fair.

WYOMING.

CHEYENNE.—OPERA HOUSE (Bailey and Moor, managers): Daniel Sully in The Parish Priest pleased full house. Leonora Jackson Concert co. 4 pleased good house.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (C. J. Whitney and A. J. Small, lessees; J. F. Cairns, manager): Lovers' Lane 3; one of the most pleasing performances of season, to good house. The Village Parson 4; fair performance and business. Side Tracked 5; two performances to average business. Willie Dunlay deserves mention. Plunkett Greene Concert, under local auspices, 7 pleased fair audience. Martin's U. T. C. 14. The Evil Eye 16. J. H. Stoddart (return) 18. On the Stroke of Twelve 19.——LONDON OPERA HOUSE (Alex Harvey, manager): Grimes' Bijou Burlesquers 4, 5; three performances to good business. Olio included Dollie Earle, Tom and Gertie Grimes, Gaffy and Shuby, Hanson and Drew, and Ellis and Newlan. Stuttz New York Theatre co. opened for week 7 to full house, followed by good business; audiences satisfied. Plays: Was She to Blame, Rip Van Winkle, and Jack's Last Paradise. Specialties by George Otmi, Ed F. McCrumlish, and Florence Glover pleasing. Raymond (mind reader) 14-19.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): The Pride of Jennico 2; crowded house; performance appreciated. Wallace Worsley, Frances Sellson, and W. J. Romain deserve special mention. Pollard's Juvenile Opera co. in The Gaiety Girl, La Mascotte, and The Geisha 3-5; big houses. Alice Pollard, Ivy Pollard, Irene Loftus, Minnie Topping, Connie Pollard, Daphne Pollard, Fred Pollard, and Madge Woodson deserve mention. Local T. Ninetieth Band 10. The Eleventh Hour 11, 12. Minnesota Glee Club 14.——ITEM: Nine members of Pollard's Opera co. went on to Milwaukee direct to rehearse The Belle of New York.—Owing to Sheila The Pride of Jennico co. canceled first night here 1.

OTTAWA, ONT.—THE RUSSELL THEATRE (A. J. Small, lessee; F. Gorman, manager): Local amateurs gave a very creditable performance of Mr. Bob 7 to large and appreciative audience. Padarewski gave a recital 8 to packed house; enthusiastic audience; every number encored. Plunkett Greene's song recital, 11.——GRAND OPERA HOUSE (Joseph Frank, manager): Dainty Paree Burlesquers 3, 4, 5; good business; entertaining performances. The Real Widow Brown 10-12. Man to Man 14-16.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, lessees; A. R. Loudon, manager): The Village Parson 5; fair performance and audience. The Strollers 7; satisfactory performance; packed house. Those worthy of mention are John Henshaw, D. L. Don, Marie George, and Josie De Witt. Plunkett Greene Concert 8; fair business. Side Tracked 12. J. H. Stoddart 13, 14.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, manager): Jessie MacLachlan Concert co. 3 to S. R. O. Concert under the auspices Young Women's Mission Band and Westminster Guild of Knox Church; audience very enthusiastic. Miss MacLachlan was assisted by Chrystal Brown, who was also well received. Side Tracked 4 to good house; specialties seemed to please. The Evil Eye 18.

CHATHAM, ONT.—GRAND OPERA HOUSE (J. F Cairns, lessee; F. H. Brisco, manager): The Telephone Girl 2; large but disappointed audience. Side Tracked 3 pleased excellent house; specialties good. Jessie MacLachlan, Scotch vocalist (Lyceum Course) 4; well filled house pleased. R. Buchanan, pianist, and Miss La Delle, recitations, also deserve mention. The Evil Eye 14.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Rose Coghlan in Forget Me Not March 28; good performance; large house. Charles Hanford and Helen Grantly in The Taming of the Shrew 1; excellent performance; fair house. Blanche Walsh in La Madeleine 2 to good house. Arizona 4.——THEATRE ROYAL (W. H. Lucas, manager): Dark.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Jules Grau Opera co. opened for week 7 in El Capitan; co. good; S. R. O. business. Edward Fagolton, an old St. John favorite, made a hit in title-role. Stanley Felch, Harry Davies, Grace Hazard, Bessie Tannerhill, and Mary Carrington deserve mention. Katherine Rober co. 14-May 3.

KINGSTON, ONT.—GRAND OPERA HOUSE (A. J. Small, lessee; W. C. Martin, manager): Lena Hermann 3 pleased good house. Plunkett Greene Concert co. 10. Leo, the Royal Cadet, 11. Caledonian Concert co. 12. Side Tracked 12. Kathryn Kidder 28.——VICTORIA THEATRE (D. P. Brannigan, manager): Dark.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Rose Coghlan in Forget Me Not March 25; fine performance; large audience. The Taming of the Shrew 29; large and delighted audience. Blanche Walsh in La Madeleine 1; full house. Arizona 3; excellent performance; light business.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): The Village Parson 5 failed to please good house. Lovers' Lane 5. Milly James, as Simplicity Johnson, made hit. J. H. Stoddart 14. The Evil Eye 18. Man to Man 26.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Duplon and Hutchcroft, booking agents): The Ticket of Leave Man, by Petrolia Dramatic Club, (local) 4; full house; performance excellent. Club has a number of other plays in rehearsal.

STRATFORD, ONT.—THEATRE ALBERT (A. Prandenberger, manager): Sporting Life 3; fair business and performance. Side Tracked 8; large and pleased audience. Martin's U. T. C. 11.

SPRINGBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, manager): Jules Grau Opera co. 4; excellent co.; crowded house. The Bohemian Girl and Martha 5 pleased crowded house.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. McJenitz, manager): Jere McAuliffe co. opened second week 6 in The Octoroon. Jere McAuliffe and Evelyn Faber made hits; big business.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, manager): Wills Brothers co. presented In Atlantic City March 31-5 to good business; same co. in Two Old Cronies 7-12.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Alpine Yodlers 8; small audience pleased.

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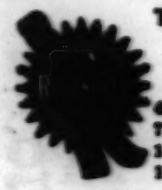

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Miss Fuller's characterization of Leah is, perhaps, the best piece of acting this talented actress has done at this house, and rises to a height of ability that brought forth well-merited recognition by the audience last evening. Her denunciation of the false lover in Act IV. was an especially dramatic scene.—*Standard Union, Tuesday, March 25, 1902.*

The scene in which she hurled her curses upon the head of her recreant lover was thrillingly dramatic.—*Brooklyn Citizen, Tuesday, March 25, 1902.*

Miss Ethel Fuller as Leah received three recalls at the end of the third act.—*Brooklyn Eagle, Tuesday, March 24, 1902.*

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Knute Erickson was the particular star and his conception of the part of Yon Yonson won for him unlimited applause.—*Brooklyn Daily Times, April 8.*

Svede, Svede, Svede, ay vish ay vas Irish or Dutch,
Svede, Svede, Svede, den dey wouldn't guy me so much
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